

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 45—No. 45.

SATURDAY, NOVEMBER 9, 1867.

PRICE { 4d. Unstamped.
5d. Stamped.

THEATRE-ROYAL, COVENT GARDEN.

PRODUCTION OF "LA GRANDE DUCHESSE."

MR. RUSSELL has the gratification to announce that he has arranged for the production, on SATURDAY, NOVEMBER 16TH, of Offenbach's Spectacular Operatic Extravaganza,

"THE GRAND DUCHESS OF GEROLSTEIN,"

which has been performed in Paris with the greatest success for upwards of 400 nights, and also most enthusiastically received at Vienna, New York, &c. In order to give due effect to this, Offenbach's most important work, all the vast resources for which this Theatre is celebrated will be employed. The Director confidently trusts that the brilliant success which has attended the production of "La Grande Duchesse" on the Continent and in America will be confirmed in London.

THE GRAND DUCHESS will be produced on SATURDAY, NOVEMBER 16TH, at the THEATRE ROYAL, COVENT GARDEN.

HER MAJESTY'S THEATRE.

SHORT SEASON OF OPERA.

Third Appearance of Mdlle. Clara Louise Kellogg.
THIS EVENING (SATURDAY), NOVEMBER 9TH, Gounod's Opera,
"FAUST."

Faust, Signor Bettini; Valentin, Mr. Santley; Mephistopheles, Signor Gassier; Wagner, Signor Casaboni; Siebel, Madame Trebelli-Bettini; Martha, Mdlle. Bauermeister; and Margherita, Mdlle. Kellogg (her third appearance in England).

NEXT WEEK.

Mdlle. Clara Louise Kellogg.
MONDAY NEXT, NOVEMBER 11TH, Verdi's Opera, "LA TRAVIATA." Violetta, Mdlle. Kellogg.

Mdlle. Titiens.

TUESDAY NEXT, NOVEMBER 12TH, Meyerbeer's Grand Opera, "LES HUGUENOTS." Raoul de Nangis, Signor Bettini (his first appearance in that character); Il Conte di San Bris, Signor Gassier; Il Conte di Nevers, Mr. Santley; De Coise, Mr. Lyall; Tavannes, Signor Agretti; Béatrice, Signor Bolli; De Retz, Signor Casaboni; Mervi, Signor Balesca; Marcello, Signor Foll; Urbano, Madame Trebelli-Bettini; Margherita de Valois, Mdlle. Siniro; Dama d'Onore, Mdlle. Bauermeister; and Valentine, Mdlle. Titiens. Conductor, Signor Arditi.

Mdlle. Titiens, Madame Trebelli-Bettini.

THURSDAY NEXT, Nov. 14TH (last time), Rossini's Opera, "SEMIRAMIDE." Idreno, Signor Bettini; Assur, Signor Gassier; Oroe, Signor Foll; L'Ombrone di Nino, Signor Casaboni; Arsace, Madame Trebelli-Bettini; and Semiramide, by Mdlle. Titiens.

Mdlle. Clara Louise Kellogg.

FRIDAY NEXT, NOVEMBER 15TH, Flotow's Opera, "MARTA." Lionello, Signor Bettini; Lord Tristano, Signor Zoboli; Plumketto, Signor Gassier; Scheriffo di Richmond, Signor Casaboni; Un Servitore, Mr. Lyall; Nancy, Madame Trebelli-Bettini; and Marta, Mdlle. Kellogg.

Mdlle. Titiens.

SATURDAY, NOVEMBER 16TH, Weber's Grand Romantic Opera, "OBERON." Medsies Titiens, Trebelli-Bettini, Demerici-Lablaiche, Bauermeister; Signori Tomasi, Bettini, Santley, Gassier, Zoboli, Agretti.

Commence at Eight o'clock.

Stalls, 15s.; Dress Circle, 10s. 6d.; Upper Circle, 5s.; Pit, 5s.; Gallery, 2s. Private Boxes, One Guinea and upwards. Box-office of the Theatre open daily from Ten till Six.

MDLLE. CLARA LOUISE KELLOGG.—MDLLE. KELLOGG will appear (for the third time in England), THIS EVENING (SATURDAY), as MARGHERITA in Gounod's Opera, "FAUST." Mdlle. Kellogg will repeat the character of Violetta, in Verdi's Opera, "La Traviata," on Monday next, the 11th inst.; and will appear (for the first time) as Marta, in Flotow's Opera, "Marta," on Friday next, November 15th.—HER MAJESTY'S THEATRE.

EXCELLENT AND SUPERIOR WINES.

ST. JULIAN (superior), 25s. 6d.; ST. JULIAN (No. 2), 21s. 6d.; ST. ESTEPHE, 18s. 6d.; ST. EMILLION, 15s. 6d.; and Fine MEDOC, 14s. 6d.

MR. VAN PRAAG begs to inform his Friends and Customers that he is now enabled to forward them the above excellent WINES, VINTAGE 1862. Mr. VAN PRAAG still adheres to the above low prices (for CASH ONLY), notwithstanding the failure of the crops again this year, and insures all the articles to be genuine; shipped direct from Bordeaux. Mr. VAN PRAAG invites his Friends to taste his Wines, and references can be given to those Gentlemen who have already favoured him with their orders. In order to facilitate those Gentlemen who wish to purchase Wines per Cask or Half-Cask, Mr. VAN PRAAG undertakes to bottle them at Cost Price per dozen, and deliver them Free of Expense; or the purchaser to return the Empty Bottles. Any Order can be executed for Casks or Half-Casks within Eight or Eleven Days.

Genuine CIGARS, from 2s. to 32s. 6d. the Box of 100.

Applications to be made to Mr. VAN PRAAG, at his Office, 244, Regent St. (2nd Floor).

CRYSTAL PALACE.—THIS DAY.—SATURDAY CONCERT and AFTERNOON PROMENADE.—Mdlle. Liebhart, Herr Reckhardt, and (solo violoncello) Signor Platti. Conductor, Mr. Manns. Programme includes Symphony No. 8 (Beethoven); Overture "Preciosa" (Weber); and "Prometheus" (Bargiel). Admission, Half-a-Crown; Guinea Season Tickets free; Stall Tickets Half-a-Crown each, at the Palace.

WEDNESDAY NEXT.—LONDON BALLAD CONCERTS, ST. JAMES'S HALL.—THE SECOND CONCERT on WEDNESDAY EVENING, NOVEMBER 13TH.—Vocalists—Mdlle. Liebhart, Miss Banks, Miss Julia Elton, and Madame Sainton-Dolby; Mr. Wilbey Cooper, Mr. Temple, and Mr. Lewis Thomas. Instrumentalists—Clarionet, Mr. Lazarus; Pianoforte, Madame Arabella Goddard. The St. Cecilia Choral Society of 80 voices, under the direction of Mr. C. J. Hargitt, Conductor, Mr. J. L. Hatton. The Programme will on this occasion include a Selection of Part-Songs, Glees, Solos, and Duets, in addition to the following favourite Songs:—"The Spirit Song," "The Balliff's Daughter of Islington," "Auld Robin Gray," "The Mountain Maid," "Tell me my Heart," "The Minstrel Boy," "She wore a Wreath of Roses," "Molly Bawn," "The beating of my own Heart," "Jane's Choice," "Silver Chimes," etc. Madame Arabella Goddard will perform Thalberg's "Moss in Egitto," and in a Duet for Clarionet and Pianoforte with Mr. Lazarus. Stalls, 5s.; Balcony, 3s.; Tickets, 2s. and 1s.; to be had of Mr. Austin, St. James's Hall; Chappell and Co., New Bond Street; Keith, Prowse, and Co., Cheapside; and Boosey and Co., Holles Street.

MDLLE. LIEBHART at the BALLAD CONCERT on WEDNESDAY NEXT.

MADAME SAINTON - DOLBY at the BALLAD CONCERT on WEDNESDAY NEXT.

MADAME ARABELLA GODDARD at the BALLET CONCERT on WEDNESDAY NEXT.

MADAME SAINTON DOLBY'S AFTERNOON CONCERT of Modern Songs and Ballads at ST. JAMES'S HALL, SATURDAY, NOVEMBER 16TH. Vocalists—Mdlle. Liebhart, Miss Banks, Mdlle. Angle, and Madame Sainton-Dolby, Mr. Montem Smith, and Mr. Denbigh Newton. Violin, M. Sainton, Pianoforte, Madame Arabella Goddard. Stalls, 5s.; Balcony, 3s.; Tickets, 2s. and 1s. To be had of Mr. Austin, Piccadilly; Keith, Prowse, and Co., Cheapside; Chappell, New Bond Street; and Boosey and Co., Holles Street.

MISS CLINTON FYNES has the honour to announce to her Friends, Pupils, and the Public, that she will give an EVENING CONCERT, at the BEETHOVEN ROOMS, 27, Harley Street, Cavendish Square, on WEDNESDAY, 20th NOVEMBER, when she will be assisted by the following Artists:—Vocalists—Mdlle. Angelina Salvi, Miss D. Newton, Miss Mori, and Madame Czerny; Mr. Alfred Hemming and Mr. Denbigh Newton. Instrumentalists—Violin, Mr. N. Mori; Violoncello, Monsieur Paquet; Pianoforte, Miss Clinton Fynes. Conductor, Mr. Nicholas Mori. Family Tickets to admit Four, One Guinea; Single Tickets, 7s.; which may be had of Miss Clinton Fynes, 27, Harley Street, Cavendish Square.

MR. VERNON RIGBY will sing ASCHER'S Romance, "ALICE, WHERE ART THOU?" on the 16th inst., at the Town Hall Birmingham; and on the 19th will sing at the Liverpool Philharmonic Society.

RÜBEZAHL. Overture for Grand Orchestra. Composed and dedicated to the Society "Felix Meritis," in Amsterdam, by CHARLES OBERTHÜR. Op. 82. Orchestral Score, 8s.; Orchestral Parts, 18s.

London: SCHOTT & CO., 159, Regent Street, W.

[Nov. 9, 1867.]

ST. GEORGE'S HALL,
LANGHAM PLACE, REGENT STREET, W.THE LONDON BIJOU OPERETTA COMPANY,
UNDER THE MANAGEMENT OF MR. WILLIAM OFFORD,

Comprising the following Artists:—

MISS SUSANNA COLE (her First Appearance in Opera in London),

MISS CLARY LACEY,

MR. WILLIAM OFFORD, and MR. RALPH WILKINSON,

Assisted by Miss ELENA ANGELES and Mr. PELLISSIER,

Will produce (with New Scenery and Effects), at the above Hall, on
WEDNESDAY, THURSDAY, and FRIDAY EVENINGS, Nov. 13, 14, 15,
At Eight o'clock, and THURSDAY AFTERNOON, at Three o'clock,

A New Operetta by W. CHALMERS MASTERS, entitled

"THE FORESTER'S DAUGHTERS."

To conclude on WEDNESDAY and FRIDAY EVENING, and THURSDAY
AFTERNOON, with Miss VIRGINIA GABRIEL's successful Operetta,

"THE WIDOWS BEWITCHED."

To conclude on THURSDAY EVENING with BALFE's popular Operetta,
"THE SLEEPING QUEEN."

MUSICAL DIRECTOR—MR. W. CHALMERS MASTERS.

Pianist—Mr. T. BERNHARDT. Leader of the Orchestra—Mr. E. FREWIN.

Admission, 1s.; Area, Balcony, and Stalls (numbered), 4s.; Second Class Seats, 2s.

MADAME BURRINGTON
(Contralto)

IS at liberty to accept ENGAGEMENTS for ORATORIOS, OPERA, and CONCERTS, during the forthcoming Season.

ADDRESS: Care of DUNCAN DAVISON & CO.,
FOREIGN MUSIC WAREHOUSE, 244, REGENT STREET, W.

MR. CHARLES STANTON (Tenor)

IS OPEN TO

ENGAGEMENTS FOR ORATORIOS AND CONCERTS.

ADDRESS:

MESSRS. DUNCAN DAVISON & CO., 244, REGENT STREET, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.THE QUEEN'S CONCERT ROOMS, HANOVER SQUARE
celebrated for Concerts, Balls, Weddings, Lectures, Conversazioni, Bazaars, Meetings, etc.) may be ENGAGED. For terms, apply to WILLIAM FISH, Manager, and ROBERT COCKS & CO., New Burlington Street.

ROBERT COCKS, Proprietor.

THE NEW OPERETTA HOUSE, KING'S CROSS
(Liverpool Street).—Manager and Musical Director, MR. HOWARD GLOVER.—It is respectfully announced that the NEW OPERETTA HOUSE will be OPENED for the season on MONDAY November 25th. Composers wishing to have works produced, Operatic Students desirous of being instructed and brought out, and Artists seeking introduction to the London public, should apply at once to Mr. HOWARD GLOVER, 7, Crescent Place, Burton Crescent, W.C. Daily Practice on the Stage.

MUSICAL CLASS-ROOMS IN A FASHIONABLE LOCALITY.

TO BE LET, Large and Superior ROOMS, suited for
First-class Teachers of the Pianoforte and Singing. Address—Madame SOUTTER,
27, Harley Street, Cavendish Square.

SHARE AND DEPOSIT INTEREST WARRANTS.

The Warrants for the Half-yearly Interest accruing on Investments in the Share and Deposit Departments of the Conservative Land Society, due at Michaelmas, were issued in due course on the 1st Inst. to the Shareholders and Depositors, who were entitled to such interest, who are requested to present their warrants for payment at the Offices, No. 33, Norfolk Street, Strand, London, W.C., between 10 and 4, CHARLES LEWIS GRUNEISEN, Secretary.

Prospectuses of the Share, Deposit, Land, and Building Advance Departments will be sent free of charge to any part, at home or abroad. The Society has acquired 65 Estates in 26 Counties. The taking of land is quite optional. Present rate of interest, five per cent. on shares and four per cent. on deposits.

MADAME LAURA BAXTER begs to announce that she is in Town for the Winter Season, and requests that all communications respecting Engagements for Opera, Oratorios, Concerts, or Lessons be addressed to Mr. A. NIMMO, 55, Wigmore Street, Cavendish Square, W.

"ARRAH-NA-POGUE."

THE BAND of the ROYAL PRINCESS'S THEATRE, under the direction of Mr. J. BARNARD, perform between the Acts of the above renowned Drama, "THE LIGHT DIVISION POLKA," by WELLINGTON GUERNSEY, and the famous National Set of Irish Quadrilles, "THE BAY OF DUBLIN." Both pieces are nightly received with immense applause by crowded and fashionable audiences.

MISS ROBERTINE HENDERSON will sing on the 18th instant at Marlborough; 19th, Chelmsford; 22nd, Sacred Harmonie Society, Exeter Hall (*Elijah*); December 12th, St. James's Hall (*Athalie*); January 7th, Coalbrookdale; 9th, Brixton; 22nd, Leeds; February 6th, Islington; 11th, Newbury; 12th, Shrewsbury; 17th, 19th, 21st, Newcastle; 24th, Lancaster; 27th, Vauxhall. All communications relative to Engagements (*en route*), and Pupils, to be addressed to her residence, 19, Newman Street, W.

MISS ELLICE JEWELL will play at the Soirée of the New Philharmonic Society, November 12th, St. George's Hall; also at St. George's Hall, November 13th and 14th; and at the Hanover Square Rooms, November 21st.—2, Wigmore Street, Cavendish Square.

MISS KATHLEEN RYAN begs to acquaint the Public and her Pupils that she has arrived in Town for the Season. Address—2, Kildare Terrace, Westbourne Park, W.

MISS F. HALDANE will sing BALFE's popular song, "I'M NOT IN LOVE, REMEMBER," at Clifton, November 22nd.

MISS EMMELINE COLE will sing BALFE's very popular song, "I'M NOT IN LOVE, REMEMBER," at Belfast, November 11th.

MISS BERRY GREENING will sing her Favourite Song, "CHERRY RIPE," with Variations (composed expressly for her), at all the Towns during her forthcoming Tours in the Midland and Eastern Counties, in December and January.

MISS BERRY GREENING will sing her New Song, "SONGSTERS OF SPRING," expressly composed for her by ALFRED CARDER (Words by B. B. STEVENS), at all the Towns during her forthcoming Tours in the Midland and Eastern Counties, in December and January.

MISS MORI and MR. ALFRED HEMMING will sing NICOLAI's popular and effective Duet, "ONE WORD," at Miss Clinton Fynes' Evening Concert, Wednesday, November 20th.

MISS BERRY GREENING is re-engaged at several of the towns at which she sang on her Tour just concluded to sing the "MESSIAH" at Christmas. She is now making engagements for a second Tour for December (Mid'ln. Counties), and for a third Tour in January in the Eastern Counties. Letters to be addressed care of Messrs. DUNCAN DAVISON & CO., 244, Regent Street, London, W.

MISS ANNA HILES (Soprano) is now making her Engagements in the Provinces, for the Winter Season, for Oratorios and Concerts. Address—5, Meadow Lane, Leeds.

MADAME RABY BARRETT, Soprano, respectfully announces that she gives Lessons in Italian and English Singing, and that she is open to receive engagements in town or country for Concerts or Private Parties. Address—2, Nottingham Place, York Gate, Regent's Park.

MDLLE. LIEBHART will sing SCHIRÀ's immensely successful Valse Brillante, "IL BALLO" (composed for and dedicated to Mdlle. Liebhart), THIS DAY (Saturday), at the Crystal Palace, and at the Lord Mayor's Banquet.

MDLLE. SINICO will sing Signor ARDITI's new Ballad, "A KISS FOR YOUR THOUGHT," at Brighton, November 15th.

MDLLE. ANGELINA SALVI (Soprano-Contralto) is open to Engagements for Concerts, etc., etc.

Of her debut at the Buckland Concert the Press speak thus:—

"Mdlle. Angelina Salvi possesses a fine voice . . . good school . . . an addition to the concert-room." — *Musical World*, October 26, 1867."The great feature of the evening was the artistic rendering of "Ah quel giorno" by Mdlle. Angelina Salvi." — *Weekly Dispatch*, October 26, 1867.

Address care of DUNCAN DAVISON & CO., 244, Regent Street, W.

MDLLE. LOUISA VAN NOORDEN is now making her engagements (as Principal Soprano in Oratorios and Concerts) for the Autumn and Winter season in the Provinces, including Scotland and Ireland. All communications addressed to her at Messrs. METZLER's, 37, Great Marlborough Street, W., will receive immediate attention.

MR. ADOLPHE GANZ begs to announce that he still continues to sing Operas, Cantatas, and Single Arias, for Full or Small Bands, on moderate terms. Apply to Messrs. DUNCAN DAVISON & CO., Music Publishers, 244, Regent Street; or at Mr. A. GANZ's residence, 37, Golden Square.

MR. BRANDON will sing Herr KLOSS' new and popular song, "THE VALIANT KNIGHT," at Rotherham and Gloucester, during November, and at all engagements.

HER MAJESTY'S THEATRE.

According to annual custom, Mr. Mapleson is doing his utmost to enliven the approach of winter with a series of operatic performances; and it is but fair to add that, though these performances are not in the ordinary course of things, Italian opera being generally understood as one of the luxuries of the spring and summer seasons, and although the restrictions as to evening costume are at discretion, and the charges for admission regulated after what are conventionally termed "theatre prices," no pains are spared to make them as complete as possible. There is an excellent orchestra, with Mr. V. Collins as first violin, all the principal instruments in competent hands, and last, not least, Signor Arditì as conductor; a chorus numerous and efficient adds to the general effect; and many of the "stars" of the regular season are among the leading solo singers—such, for example, as Mdlles. Tietjens, Sinico, and Baumeister; Mesdames Trebelli-Bettini and Demerici-Lablaeche; Signori Bettini, Gassier, Foli, and Casaboni; Messrs. Tom Hohler and Santley. The operas which up to this time have been given are *Lucrezia Borgia*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *Il Trovatore*, *Faust*, *Semiramide*, *Lucia di Lammermoor*, *La Traviata*, and *Norma*, in which most of these eminent artists have taken part, besides a new bass baritone (Signor Zoboli), a new tenor (Signor Tombesi), and a new soprano (Mdlle. Kellogg). Of works so familiar, and presented under circumstances so familiar, it would be unnecessary, "out of season," to speak in detail; but the performance of Saturday, which was honoured by the presence of his Royal Highness the Prince of Wales, and attended by an audience that filled the house in every corner, may fairly claim exception. It was the occasion of introducing to the English public a young soprano who bids fair to take a prominent position in her art, and who, it may be stated, without further preliminary, achieved a brilliant and legitimate success.

To those who follow with interest the progress of the operatic stage on the other side of the Atlantic the name of Mdlle. Clara Louise Kellogg can hardly be unknown. In New York, as the impersonator of a certain line of characters, she has for some years occupied a wholly exceptional rank. The lyric drama of sentiment has, we believe, been her chief field of distinction; but we are by no means justified in saying that her efforts are limited to this direction. Enough that, so far as a singer can be said to be famous who has never passed the ordeal of a cis-Atlantic court of judges, Mdlle. Kellogg is already famous. Her name has frequently been spoken of as likely to be included in the prospectus of one of our London Italian opera-houses; and, if we are not misinformed, indisposition alone was the cause of her non-appearance two years since at the theatre in the Haymarket. Better late than never. She has come at last, and the very flattering reception with which she was honoured on Saturday night may probably induce her to remain among us—at least, for a period—instead of going to Italy, which is reported to have been her object in quitting her native home. America has already sent us two adopted art-children, in Madame Angiolina Bosio and Mdlle. Adelina Patti, the former of whom earned such honours in the Old World that, up to the time of her regretted death, she had never once thought of returning to the New; while the latter, still at the prime of youth and vigour of talent, seems just as likely to play truant. In Mdlle. Kellogg, however, our cousins have intrusted to us an absolute daughter of their own, an American born and bred, in whose honourable successes they are entitled to take a more immediate and livelier interest; and on this account alone it is pleasant for us to be able to congratulate them upon the result of Saturday's essay.

Mdlle. Kellogg's unqualified success was the more to boast of inasmuch as it was obtained in a character which has tested the capabilities of many of the most renowned dramatic singers of the day—that of Margaret in M. Gounod's *Faust*. English opera-goers need not be reminded of the several Margarets, who, from Mdlle. Tietjens (the Italian original), and Madame Miolan Carvalho (the French original), to Mdlle. Lucca (the German original), Mdlles. Adelina Patti and Christine Nilsson, have successfully delighted them, each by particular qualities of her own, all by ability far beyond the common. Never did operatic heroine find so many admirable representatives within so brief an interval of time; and now we have to welcome, and right heartily to welcome, another in Mdlle. Kellogg, the original Margaret of America, one well worthy to figure in the brilliant gallery.

We are tired of making comparisons between one Margaret and another; and the distinctions after all are neither so broad in outline nor so subtle in detail as to be worth repeatedly dwelling upon. Enough that Mdlle. Kellogg takes the exclusively sentimental view, in direct opposition to Mdlle. Lucca. She appears to possess every requisite, physical and mental, for the full and satisfactory delineation of the character, unquestionably one of the most engaging in the entire repertory of modern lyric drama. Her voice is a legitimate soprano, of extremely agreeable quality, flexible, as was shown by her facile delivery of the well-known apostrophe to the jewels in the Garden-scene, telling and resonant, rather than distinguished by any extraordinary degree of power, always at ready command, and—merit not to be over-estimated!—always in tune. Mdlle. Kellogg has a voice, indeed, that leaves little to wish for, and proves by her use of it that her studies have been both assiduous and in the right path. She is, in fact, though so young, a thoroughly accomplished singer—in the school, at any rate, towards which the music of M. Gounod consistently leans, and which essentially differs from the florid school of Rossini and the Italians before Verdi. One of the great charms of her singing is her perfect enunciation of the words she has to utter. She never sacrifices sense to sound, but fits the verbal text to the music as if she attached equal importance to each. Then her phrasing is highly finished, her cadences being so well rounded off as to satisfy the most tutored and exacting ear, and this notwithstanding an occasional tendency to drag the time and over-elaborate expression. Of the Italian language she seems to be a thorough mistress, and we may well believe that she speaks it both fluently and correctly. These manifest advantages, added to a graceful figure, a countenance full of intelligence, and undoubtedly dramatic capacity, make up a sum of attraction to be envied, and easily explain the interest excited by Mdlle. Kellogg at the outset and maintained by her to the last. A favourable impression was produced in the very beginning by the brief reply to Faust, in the scene of the Kermesse, which, nevertheless, was in our opinion a little overstrained for what is merely a quiet rebuff to the advances of a somewhat forward stranger. The Garden-scene—from the plaintive romance at the spinning-wheel to the end—was full of genuine expression and marked by high dramatic intelligence. Each salient passage was at once understood and applauded by the audience, and the curtain fell upon a success that left no further cause for apprehension. Mdlle. Kellogg may have felt nervous in this important scene, but she rarely allowed it to be susceptible; and the perfect ease with which she executed the more trying passages of the "Jewel song," beginning with the not always by every Margaret too evenly-balanced shake, showed an undisturbed command of her resources. The air was called for again unanimously, but wisely not repeated. Into the beautiful duet with Faust, the "gem" of the opera, Mdlle. Kellogg threw herself heart and soul, making every point tell, at times, perhaps, a little too much, as though she anticipated every point that was coming—a peculiarity which may not be a fixed habit, but on such an eventful occasion attributable to a very natural anxiety. To desist, however, from further particularizing, the last two scenes—the scene of the Cathedral, where Margaret vainly endeavours to pray, and that of the Prison and the apotheosis, where the good triumphs over the evil principle—were alike forcible and impressive. In her delivery of the final trio, where the melody rises higher and higher as the resolution of Margaret grows in strength, Mdlle. Kellogg exhibited tokens of a physical power which until then had been less apparent. In conclusion we may add that there was evidently not a dissentient opinion as to the merits of the new singer, who was called before the lamps after each act and overwhelmed with applause.

The Faust was Signor Bettini, one of the most versatile and competent tenors now on the stage. Madame Trebelli-Bettini played Siebel, Signor Gassier Mephistopheles, Mdlle. Baumeister Martha, and Mr. Santley Valentine—as of old. It was altogether a very effective performance of M. Gounod's most popular work.

FLORENCE.—Meyerbeer's *Etoile du Nord* is being rehearsed at the Pergola, and Fioravanti's *Zingari* at the Teatro Rossini. Among the other numerous operas either already brought out or to be produced shortly, may be mentioned: *Le Educande di Sorrento*, Usiglio; *L'Albergo della Speranza*, Combardini; *Il Figliuol prodigo*, Serrao; *Eloisa di Montfior*, Della Rovere; *Francesca da Rimini*, Zezevich; *Isabella Orsini*, Centolani; and *Nostra Donna di Parigi*, Campana.

[Nov. 9, 1867.]

INTERNATIONAL COPYRIGHT.

A paper appeared in the *Atlantic Monthly* of October, on "International Copyright with the United States," which has drawn from the *Times* a leading article on the subject, calculated, I fear, to exasperate difference of opinion and obstruct the channel of amicable arrangement. It is surely unnecessary to open the discussion by calling on the Americans to acknowledge that they are guilty of theft and piracy. It is true they reprint our literature, and I at the present moment suffer in pocket to as great an amount as any other literary man, but the sore established in that spot does not set up a sympathetic irritation in my brain sufficient to derange my judgment. The Americans have not been guilty of either theft or piracy. We have no claim on their justice or even on their honesty. An international copyright is an appeal, not from England, but from that small community, English authors, to the American people to grant a right whereby we shall enjoy a much more valuable market in America than American authors can enjoy by exchange in England. Let us strip the question of the disguise in which it has been exhibited.

Authors assume that they possess a natural right in their works; this is not so—their right is only statutory. Copyright is a property created by Act of Parliament, and endures, like patent right, for a limited period. The spirit of our English jurisprudence is to give the author or the inventor the smallest amount of enjoyment in the fruits of his work that he will accept as encouragement to continue his brain labour. He is a farmer who, allowed to redeem and cultivate an allotment of the public intellectual estate, is, after a short lease, turned out of his holding that his improvements may lapse to the benefit of his landlord, the State. I presume no one contends that we are robbing the heirs of Dr. Johnson by the circulation of his Dictionary, or defrauding the representatives of Watt by our free use of the steam-engine. If, then, in our own country, such property is only constituted by favour, enjoyed during a limited period of sufferance, and does not exist beyond or outside the conditions of the statute, we can scarcely expect the foreigner to regard it in a more sacred light than we ourselves do; for that would be to assert a claim abroad which has never been acknowledged at home. For example, during my visit to the United States I wrote certain works, amongst which were *The Colleen Bawn* and *The Octoroon*. These dramas were never printed or published; the manuscripts never left my possession; they were, however, performed on the stage. After my return to my native country, I fulfilled the formalities of the statute to establish my copyrights. My property in these works, however, was successfully contested, and forthwith not only were these works printed and published by a London bookseller, but he advertises in the title-page an invitation to thieves in general to come and help themselves. So I am legally robbed, in my own country, by my own fellow-citizens. Again, the tone of indignant remonstrance which we have adopted towards the United States may provoke them to remind us of our own dealings with France. We have an international copyright treaty with that country, but we cunningly introduced into the instrument certain conditions by which we have been able to evade and render the document a dead letter. It is of public notoriety that for years past we have been robbing France persistently and undisguisedly. The defect in the treaty was pointed out by the French Government to Lord Palmerston when he was Foreign Minister; he acknowledged the error, regretted it, and left it there. Two years ago I brought this matter before the then Government, and urged the amendment of the convention. It was referred to the Lords of Trade, and I received a polite reply from Lord Clarendon, *via* Mr. Layard, to the effect that the grievance was very shocking; but their lordships "were of opinion that there were various reasons which render it inexpedient at present," &c. &c. Baffled by the Whig Ministry, we waited until the Conservatives arrived. "Come," thought I, "the Tories maintain themselves by Liberal measures, as the Liberals baffle opposition by Conservative concessions," and so I hopefully addressed Lord Derby's Administration. A reply was returned *per* Lord Stanley, *via* Mr. Egerton, on the same indefinite office-model previously afforded by Lord Clarendon. Hereupon we gathered into one movement the authors and composers of France, the authors of England, the managers of theatres, publishers, in fact, almost every individual interested in the question, and launched petitions

and memorials one after the other, backed by another vigorous demand from the French Government, accompanied by a threat in the French press that if England persisted in her barefaced robbery the treaty should be rescinded. At last we extorted a very reserved expression from the Lords of Trade that they would see about it. I take it to be a piece of unblushing effrontery that we should cry "Stop thief!" to America, when our hands are literally in the pockets of our neighbour France.

The *Times* puts very forcibly, and in the following words, the position of an American author offering his manuscript to an American publisher, who meets him with this reply:

"Why should I pay you for that which I can get for nothing? You are a person of whom the public has never heard a word, and it is at the best doubtful whether your book would sell a sufficient number to pay my expenses. On the other hand, here I have the choice of all the most renowned or popular authors of Europe, the public know them, and are sure to buy them, and I am only at the cost of printing. Get your book published in England, and let it be a success there, and I am pretty sure to publish it, but I cannot pay you anything even then. All the profit passes into my pocket."

Now, what happens to a young English dramatist who offers his play to a London manager? He will meet with this answer:

"Why should I pay you for that which I can get in France for nothing? You are a person of whom the public have never heard a word; and it is at the best but doubtful if your play will succeed and draw the expenses. On the other hand, here I have choice of all the plays produced in the theatres of Paris. The public have heard of them, will come to see them, and I am only at the cost of translation. Go to Paris! Get your play done there. If it be a success, I shall be sure to produce it; but I shan't pay you anything for it even then. All the profit passes to my pocket."

There is another view of the question which, if we overlook, the Americans will not fail to take into account: the readers in the United States are at least eight times more numerous than the readers in Great Britain; in making a free exchange of markets, the English author obtains in America eight times the benefit which the American author obtains in England.

Be assured the Americans are clear-minded enough to place this matter on its square basis, and being there are liberal enough to deal with it generously; but if we seek for the establishment of an International Copyright Convention, we, of all people, may not approach the question in a tone of indignant remonstrance; and to attempt to bully the United States into a recognition of a delinquency which they have never committed appears to me as silly as it is unjustifiable.

DION BOUCICAULT.

LEEDS.—(From a Correspondent.)—Dr. Spark, organist of the Town Hall, Leeds, &c., played on Thursday week, at evening service in St. Mark's Church, Dukinfield. The object of the service was to raise the sum required for the organ, erected recently there by Mr. Laycock of Cross Hills. Voluntaries were interspersed through the service, and Dr. Spark rendered the various pieces with accuracy and taste, and displayed a wonderful command of the instrument and an extraordinary variety of effects, considering its limited size. The choir of St. John's, Godby, undertook the service and sang Dr. Spark's beautiful anthem, "All we like sheep," very creditably, at a short notice. The great organ compass is from CC to GG, and contains 11 stops; the swell is from C to GG, with a choir base to CC, and contains 7 stops. We would observe that it was very effective, and well balanced, the pipes good and well voiced, and the action and work generally of a superior order. Dr. Spark played the St. Ann's Fugue, a manuscript "Chorale with variations, founded on 'Jerusalem the Golden,'" an extemporaneous fantasia, introducing "Sicilian Mariner's Hymn," and selections from the Creation, including "In rosy mantle," "With verdure clad," and "Achieved is the glorious work."

DRESDEN.—Mdlle. Marie Krebs lately gave a concert, in which she was assisted by Herren Schubert, Schild, and Madame Kainz-Prause. The programme included the "Kreutzer Sonata," Beethoven; "Don Juan Fantasia," Liszt; Prelude and Fugue, J. S. Bach; Duet from *Jessonda*, Spohr; and works by Schubert, Schumann, and Weber.—The next novelties at the Royal Operahouse will probably be *Un Ballo in Maschera*, by Verdi; and *Romeo and Juliet*, by Gounod.—Herr A. Rubinsteins has given a concert.

RIGA.—Herr Doppler's opera of *Wanda*, and Herr Abert's *Astorga*, are to be produced this season.

BRESLAU.—Mendelssohn's *St. Paul* was performed, a short time since, under the direction of Herr Thoma, in the church of St. Elizabeth.

FAREWELL DINNER TO MR. CHARLES DICKENS.

It would have been dangerous to the brains of a small man to have received such an ovation as that given to Mr. Dickens on Saturday last in Freemason's Hall. It would indeed have gone near to have intoxicated most mortals, small or not, with pride and pleasure; but in this case there was the regret of parting to temper the triumph, if such a tempering had been, in this case, at all wanted. Between the ranks of 400 of the leading statesmen, authors, artists, actors, and workers of the present day, Mr. Dickens passed to his seat as to a throne, being received with applause and *vivas*, and waving hands, more enthusiastic than those which usually welcome even monarchs. It was no wonder that a man of his experience entered the room and received those honours with a profundity of feeling that was more impressive than speech. He alone could see the dead faces of old friends mingling with the living; he alone could look back with a dread to that now distant period when his fame first arose among us.

Nothing could be in better taste than the decoration of the room, the walls in quiet colours being emblazoned with the gilded names of the chief of Mr. Dickens's works. The ladies rained gentle influence from the gallery, and in self-denying enthusiasm received as incense the fumes of a dinner, from which they were unavoidably debarred. The band of the Grenadier Guards (a cluster of scarlet flowers pleasant to the eye) interrupted people's digestion in a royal way. For ourselves, we confess we can only dine comfortably to very slow and genteel music, such as the "Minuet in Ariadne," or "Water Parted;" for a waltz acidulates our gastric juice, and an operatic overture torments us inwardly. A fault-finder might observe that the dinner was very cold, the port a very "curious" though not a very old wine, and that the lulls between the courses seemed even to the last interminable. As for the plates, they were dropped in such masses that a Parsee gentleman (*par gi, et par là*) remarked to us that he thought the cymbal accompaniments in the band were too noisy; but then the company was so excitable and numerous; and even Lord Mayor's footmen are human beings. The marshalling of the guests to the tables was managed in an excellent and clear-headed way, beyond all praise; but as for selecting any favourite dish from the bill of fare and hoping to get it, that was far, far from us indeed. Nor can we altogether overlook the error of a too zealous young waiter who poured the rich unctuous sauce of a dish of stewed partridges neatly over the bald head of a well-known American author, who seemed to rather dislike that too strong proof of the *entente cordiale*.

For the versatile genius and accomplishments of Lord Lytton as statesman, dramatist, novelist, and poet, we have the highest respect; but his manner of speaking now is, it must be confessed, preachy and drowsy; his voice did not carry half down the hall, and his gestures were of a peculiar and rather old-fashioned kind. For instance, when he exclaimed finely—

"He indeed is a conqueror whom the conquered bless, and the more despots he enthralles, the dearer he becomes to the hearts of men." (Cheers)—

he bent forward in a pinched and stiff manner, got his wristbands well displayed, and then launched a painful slow blow from the shoulder at the audience to round his period. As for Mr. Buckstone, he was as usual gaily improper. Mr. Webster played "the heavy Father," and Sir Edwin Landseer, whose voice did not carry beyond the nearest épergne, praised English actors with very bad and Scotch taste, merely because they gave artists free admissions. Mr. Trollope pleaded in a gloomy way for the moral intentions of novelists, and Mr. Tom Taylor dilated playfully on his own incapacity as a Volunteer Captain. But Mr. Dickens's speech made amends for all. Its only defect as a work of art was that it was pitched too high at first. From that profundity of feeling, that voice broken, just as it should have been, by emotion, it was difficult to rise to a greater climax. Not merely in the words, but in the voice, there was eloquence. It is impossible to convey the deep energy he threw into the ending of those rhetorical divisions with which he began his speech:—

"To say that I never . . . to say that I am profoundly grateful, &c. . . . is to say NOTHING."

Yes, the impatient gesture with which he uttered each word *NOTHING* was indeed worthy of a great orator and a great writer,

Grandly too his voice rose and fell as he uttered the sentence—

"The wound in my breast, newly dealt to me to-night by the hands of my friends, is deeper than the soundless sea, and wider than the whole Catholic Church."

With a noble self-assertion that was grander and more honest than the best acted modesty, Mr. Dickens declared, with the boldness of confident truth, that he had always been true to his art—striving to neither unduly assert it, nor yet suffering it to be patronized. He denied the power of coteries and cliques to stop rising men, and spoke of his own humble beginning, when young, without influence, without money, without companion, introducer, adviser. But, ha! Mr. Dickens, the dragons you never met do not waylay such men as yourself; but for the lesser men they do indeed still exist, and their teeth are sharp as ever. The reasons for going to America Mr. Dickens gave out clearly and warmly, and we only wish Charles Lamb could have heard his words—

"My household gods strike a terribly deep root"

spoken—for they were given with truly a fathomless depth of feeling.

Cynical men might have thought some of Mr. Dickens's allusions to his visit wanting in a proper humility. "Is he our envoy," they say, "that he should talk of laying, or even helping to lay, a third cable of love and mutual good-will between the two nations?—who is this writer to talk of the personal affection of the American nation for him?—who is this man to talk of putting a girdle round the two continents, and uttering, with the air of a pope, the benediction of his own Tiny Tim, 'God bless us every one?'" Why, my good bilious little friend of the Penny Trumpeter, do you not see that modesty in this case would be entirely out of place; moreover, would be a woful mockery, and a pitiful sham? How could a man invited to such a banquet by the pick of the most intellectual and powerful city of the world presume to forget that he had reigned over the hearts of half civilized mankind for nearly a quarter of a century; that we can no longer escape from associations of his drollery and pathos; that the very dome of St. Paul's itself is stamped with the name of Weller; that wherever Anglo-Saxons meet, there is Mr. Pickwick freshly remembered? We all know this or that trait of excess or deficiency; some may cry most at Tiny Tim; others laugh most with Sammiville. But only think of the amusement and delight we have derived nationally from that one mine of a brain;—what consolation, what hope, what courage, what sympathy, what tender pity for the frailties of poor humanity, what lessons of toleration and god-like charity! Could the world have spared such a man? Has he not been to half Europe a teacher and a friend!

The dinner was a feature of the age; it was a proof of the power of literature; it showed that patrons have passed, and that the nation itself is now the only foster-mother of authors. We say it was well to have thus assembled on the shore, and before the ship bore over the cold, grey, dissociable sea, the great writer whose works have made him so long dear to us, to wave our brimming glasses to bid him farewell and to commit him with a last clasp of the hands, to the generous kindness of the American nations. It will show the Americans that it is not in republics only that genius is honoured, and it is well that that should have been shown.—*Echoes from the Clubs.*

ISLINGTON LITERARY INSTITUTION.—A lecture, preceded by vocal and instrumental music, was delivered on Monday evening last, by Mr. W. Lovell, president of the institute. The chair was taken by Sir Cusack P. Roney. The lecturer, who chose for his subject, "Society, good, bad, and indifferent," in a very eloquent manner analyzed the present constitution of society, exhibiting the foibles and quackeries of the day, and enforcing with fidelity the remedies by which they might be overcome. As a literary composition, the lecture bespoke the mind of an accomplished scholar, and challenged the admiration of the educated amongst the audience. On its conclusion the chairman conveyed to the lecturer the thanks of the society in whose aid it had been delivered.—N. G. D.

MILAN.—Petrella's *Jone* has proved a success at the Carcano. M. Gounod's *Faust* is to be shortly produced at the same theatre.

FERRARA.—De Ferrari's opera of *Pipile* has proved tolerably successful. The next novelties were to be *Crispino e la Comare* and *Tutti in Maschera*.

GENOA.—The Carlo Felice Theatre is announced to open with *Dinorah*.

[Nov. 9, 1867.]

WOOLWICH.—(From a Correspondent.)—A grand concert was given on the 23rd ult., by the kind permission of the commandant, Major-General Warde, C.B., at the Recreation Room of the Royal Artillery, Woolwich, which was brilliantly attended. It was a concert for the Benefit of the Widow of the late Sergeant Carpenter, the well-known cornet-player of the Artillery Band. Mr. Smyth, the able bandmaster, arranged the programme, and conducted throughout with his accustomed energy and precision. The Recreation Room itself, which answers the purpose of theatre and concert room, is a perfect gem of its kind. Every part of the house was well filled, from the dress-circle to the stalls, pit, and gallery, and the stage was occupied by the band and members of the chorus; this *coup d'œil* was most attractive on all sides. Mozart's *Twelfth Mass* engrossed the whole of the first part of the concert, the Royal Artillery Band performing admirably, kindly assisted by a numerous and carefully selected chorus from the Sacred Harmonic Society of Woolwich, and other local choirs, numbering, with the band, nearly 200 performers. The mass gave very great satisfaction, and great credit is due to Mr. Smyth. The miscellaneous part opened with the overture from *Semiramide*, perfectly performed by the celebrated Royal Artillery Band. The first song was the new and popular one by Tito Mattei, "Non è ver," sung by Captain Goodenough, R.A. The applause that greeted this officer's appearance was so enthusiastic that it raised the hopes of those who had not previously had the pleasure of hearing his voice that a great treat was in store. We had before heard and admired his singing and perfectly enunciated Italian, but on the present occasion we were much struck with the mellowness of his voice and his exceedingly expressive mode of rendering the song, which sinks into the softest tones and rises to vehemence. It was thoroughly appreciated, and the singer was obliged to come forward and acknowledge the hearty plaudits awarded to him, but he declined the well merited encore. Herr Kloss then performed a fantasia on the piano with his accustomed skill, and subsequently a *concertstück* by Weber with orchestral accompaniments. This well-known pianist accompanied all the vocal music throughout the evening with great spirit. A Spanish song, with the additional accompaniment of the castanets, was most agreeably given by Mrs. Nisbett, an amateur, who kindly lent her assistance. Two of Mendelssohn's duets succeeded, perfectly sung by Miss Banks and Madame Smyth. Edmond Depret Esq., well known in London circles both for his skill as a vocalist and for his readiness to assist in any concert organized for a charitable purpose, next came forward, and sang with great finish a recitative and aria from *I Lombardi*, "L'Emie auprès de lui m'appelle." The beautiful duet, "Ah fuggi da morte," from *I Martiri*, was most effectively given by Mrs. Nisbett and Captain Goodenough. Miss Banks created a great sensation by her charming delivery of the old English ballad, "The Bayliffe's Daughter," which was encored. E. Depret, Esq., then sang with immense animation the "Chant du Chasseur," from *Dinorah*. The last duet, "Crudel perchè finora," from *Le Nozze di Figaro*, was sung by Miss Banks and Captain Goodenough, and although, from the length of the programme, numbers of people had left, the duet was most artistically given, the musical conversation being carried on with the most telling piquancy, expression, and clearness. This finished performance could not have escaped an encore earlier in the evening. There were two part-songs very well sung by the chorus; indeed, the whole concert was a success, and must have been highly gratifying to Mr. Smyth. It may be urged that the programme was too long, but it was to meet the various tastes of a large community, that the *Twelfth Mass* was given, and succeeded by a miscellaneous selection. With so much talent it would have been difficult to make it shorter.

BRIGHTON.—The first public first-class concert, at the new Pavilion Dome Assembly Room on private speculation, took place on Thursday evening week, under the auspices of Madame Sainton-Dolby, a special favourite with Brighton audiences. It was a "Ballad Concert," although the performance was of a more varied kind, and comprised, in addition to the vocal portion, pianoforte and violin solos by M. Sainton and Mr. Kuhe. The audience was brilliant and numerous, and the capabilities of the room were fully tested. The performance commenced with the duet, "Could a Man be secure," rendered in capital style by Herr Reichardt and Mr. Lewis Thomas. Mr. Thomas is new to Brighton, and his engagement on the present occasion was in consequence of the death of Mr. Weiss. He has a rich and powerful bass voice, and acquitted himself admirably in this duet, as subsequently in the quartet, "The Chough and Crow," the trio, "This magic wove Scarf," Ardit's "Stirrup Cup," and "The Mill Wheel," which he was called upon to repeat. Mdlle. Liebhart stood second on the programme with Allen's ballad, "Little Bird so sweetly singing," which she rendered in her customary charming style, receiving a unanimous encore in this and Schirra's *valse brillante*, "Il Ballo," and Nathan's ballad, "Why are you wandering here, I pray," for which last she substituted "Robin Adair," which she sang with exquisite taste. Madame Dolby, who was warmly cheered on her appearance, commenced with a new song by Lüders, "I thought of

thee," which was charmingly sung, and repeated in response to a general call. In Claribel's ballad, "Strangers yet," she was equally successful, but only responded to a call for its repetition by a courtesy, as she was on the programme for two other new ballads, "Give me back my Childhood's Truth," by Susan Pyne, and "He does not love me," by Susan Gray, the latter being loudly re-demanded, but not repeated, in consequence of the lateness of the hour. Herr Reichardt sang two of his own compositions, "Tell me it is not so," and "I long for the Violet of Spring," in his very best style, and also took part with other vocalists in the harmonized vocal pieces. M. Sainton performed Beethoven's Romance in F, with exquisite skill and mastery of the instrument, his own *rigoletto*, and a duet with Mr. Kuhe from *Don Giovanni*, in both of which he exhibited extraordinary talent in rapid execution as well as in feeling and expression. Mr. Kuhe also performed a solo fantasia of his own, on airs from *Martha*. Mr. Thouless officiated as conductor.—*Brighton Examiner*, Nov. 5.

NOTTINGHAM.—(From a Correspondent.)—On the evening succeeding the ballad concert given by Mr. Sims Reeves at the Theatre Royal, Nottingham, and noticed in your impression of last week, Mrs. Saville, the lessee of the theatre, as previously arranged, produced the celebrated musical drama of *Guy Mannering*, Mr. Sims Reeves sustaining the part of Henry Bertram, while Madame d'Este Finlayson and Miss Poole were respectively Lucy Bertram and Julia Mannering; Mrs. Saville and Mr. Patey, Meg Merrilees and Gabriel. The announcement of the great tenor in a favourite dramatic character caused an immediate rush for places, and every available seat in the large and magnificent theatre was speedily taken at doubled prices, while hundreds were unable to obtain admission. Mr. Reeves was in splendid voice, singing the songs he had selected and the music incidental to the piece as he alone can sing, commanding the sympathies and winning most vociferous plaudits from the audience. The torrents of applause with which he was greeted on his appearance after the celebrated Echo duets could only be conferred on one who stood in the highest degree of favour and reputation. Madame d'Este Finlayson, as Lucy Bertram, was highly appreciated and welcomed with a most flattering reception. Her performance of the part showed that she had a good conception of the character as drawn by Scott; it was quiet and natural, while her brilliant singing of "Tell me, my Heart" elicited an enthusiastic encore. Miss Poole played Julia Mannering in an unaffected and easy manner, now, alas! but too seldom seen on any stage. She was loudly and deservedly applauded. Mr. Patey's "Safely follow him" and "The Wolf" were highly appreciated—indeed, they deserved to be—from the more critical portion of the audience. Meg Merrilees, by Mrs. Saville, was a powerful and picturesque piece of acting and entitled to the highest commendation. Mr. Dacre Baldie and Mr. Rogerson, as Dandie Dinmont and Dominie Sampson, were up to the mark, the Dominie deserving a special word of praise. The band, under the able and talented baton of Mr. Leverton, accompanied the music in an efficient manner. Their performance of the *Lischen et Fritchen* waltzes, arranged by Strauss, was accepted by the audience with marked expressions of delight. At the conclusion of the piece Mr. Sims Reeves, Miss Poole, Madame d'Este Finlayson, and Mrs. Saville were enthusiastically called before the curtain, and received a most flattering ovation. The whole affair was undoubtedly one of the greatest successes ever achieved in Nottingham.

WALWORTH.—The members of the Glee Union gave a concert, on Wednesday evening, at the Walworth Institute, before a numerous audience. The programme was principally made up from Bishop and Balf. Mr. T. Rogers, a tenor whose singing was much appreciated, gave "The Nootide Dreams" from Balf's *Sleeping Queen*, and A. Lee's "Young Ellen Loraine." Encored in the latter, he substituted "My pretty Jane." Miss Dix gave "Bid me discourse," Randegger's "Joyous Life," and took part with Mr. Gadsby in the duet from *The Puritan's Daughter*, "I would ask a question." The last two were demanded. The other solo singers were Miss Adelaide Bliss and Mr. F. J. Massey. Miss Bliss's successes were in Benedict's variations on "Le Carnaval de Venise," and Bishop's "Echo Song." The flute obbligato in the latter was well played by Mr. W. L. Barrett. Mr. Massey, encored for "In happy moments" (*Maritana*), gave "The Village Blacksmith" in its place. Among the part-songs were Bishop's "Haste, let us leave" and "When the wind blows," Adolphe Adam's "Comrade's Song of Hope," and Kreutzer's "Sabbath Morn." All were fairly rendered. The accompanist was Mr. F. H. Cozens, a rising pianist.—W.

MR. AGUILAR'S PIANOFORTE RECITALS.—On Wednesday last the following programme was gone through:—Sonata in F minor—Beethoven; "Bénédiction de Dieu dans la solitude," *Harmonies poétiques et religieuses*, No. 3—Liszt; Tarentelle—Chopin; "Last look" (Romance)—Aguilar; Le Désir (Transcription)—Aguilar; Sonata in G—Aguilar; Lieder ohne Worte—Mendelssohn; "Chi mi frena" (Transcription)—Aguilar; Sunset-glow (Rêverie)—Aguilar; Idyll (Valse brillante)—Aguilar. The rooms were crowded as usual.

KENNINGTON.—On Thursday, Friday, and Saturday in last week, promenade concerts were given in conjunction with a fancy bazaar at the Horns' Assembly Room, in aid of the Funds for establishing a Trade Dépôt for the Blind who work at their own homes. The artists who gave their gratuitous services on the first two days were Mdlle. Marie Gondi, Miss Alice Golding, Madame Gilbert, Miss Emily Withers, Mr. George Jeffreys, and Mr. Stanley-Mayo (vocalists); Mrs. Henry Davies (pianoforte and harp); Mr. Tyler and his two sons (saxophones); Dr. Bennett Gilbert, Mr. Alfred Gilbert, and Mr. F. H. Cozen (conductors). On Saturday a concert was given by the members of the British Association of the Blind, assisted by Miss A. Scott, Mr. J. Andrews, and Mr. G. T. Pyne. The programmes on each occasion were of a popular character, and the concerts were well attended; but that of Saturday was the most successful and attracted the largest audience. The amount realized by the bazaar and concerts was upwards of £120.—W.

HASTINGS.—Madame Sainton-Dolby's ballad concert, given at the Music Hall on Friday, the 1st inst., was attended with great success. There was a crowded audience, and the occupants of the stalls formed quite one-half of those present. The singers and players were Mdlle. Liebhart, Madame Sainton-Dolby, Herr Reichardt, Mr. Lewis Thomas, M. Sainton, and Mr. Thouless. In her first solo, "Little Bird so sweetly singing," Mdlle. Liebhart was enthusiastically encored, as she was also in "Why are you wandering here, I pray?" in lieu of which she sang "Home, sweet Home." Madame Sainton-Dolby gave the new song, "I thought of thee," in her usual style, gaining unmistakable signs of appreciation. In Claribel's "Strangers yet," Madame Sainton was warmly encored; and after she had sang two ballads in succession, "Give me back my Childhood's Truth" and "He doesn't love me," the audience were not satisfied until she had sung a third piece. Herr Reichardt and Mr. Lewis Thomas acquitted themselves admirably their vocal talents gaining repeated applause. As usual, the performance on the violin by M. Sainton afforded great delight. His execution of a romance in F (Beethoven), was marvellous, and in a fantasia on airs from *Rigoletto*, he displayed his talent in the graceful execution of rapid passages, as well as in feeling and expression. As accompanist, Mr. Thouless exhibited much skill and proficiency. Mr. Lockey had the arrangement of the concert.—*St. Leonards' Chronicle*, Nov. 6.

EDINBURGH.—Yesterday evening a performance of the *Messiah* was given in the Music Hall by the Edinburgh Tonic Sol-fa Association, aided by the Edinburgh Choral Society. In nearly every respect the point of attraction was the appearance of the *facile princeps* of the lyric stage of England, Mr. Sims Reeves, whose presence always commands an overflowing house in this city, where it may be said he was first known to fame. The duty of the principal soprano was divided, Miss Annette Hirst taking the florid and Miss Poole the pathetic airs. The alto part was allotted to Madame Patey-Whytock, and Mr. J. G. Patey was the bass. Mr. T. K. Longbottom officiated as conductor, Mr. Henry Blagrove as leader, and Mr. T. Hewlett as organist. The chorus numbered about 250 voices, the orchestra thirty-four performers. After the overture, Mr. Sims Reeves delivered the recitative, "Comfort ye," and air, "Every valley." His voice was in splendid condition, and the passages of the *aria* were given with a clearness and richness that enraptured the audience. Into the lament, "Behold, and see if there be any sorrow," the great singer threw a deep and mournful pathos; while in the air, "Thou shalt break them," they had a fine example of his majestic style, and of his unrivalled executive power. In the *Messiah* a comparatively small portion of the music falls to the lot of the tenor, but it is very varied in its character, comprehending the incomparably tender as well as the brilliant, and in both these qualities Mr. Sims Reeves is alike. Madame Patey-Whytock exhibited much taste and power of expression in "He shall feed His flock," while in "He was despised" she infused a great deal of pathos. Mr. J. G. Patey's voice too nearly approaches the tenor to give full effect to the bass solos, but he has a spirited style and an admirable delivery. His best performance was "Why do the nations," in which he exhibited much energy, and delivered the florid passages with remarkable distinctness. Miss Annette Hirst was somewhat unequal to "Rejoice greatly" and other pieces allotted to her. The airs, "Come unto Him" and "How beautiful are the feet," were taken by Miss Poole, who still retains many of her best qualities. With one or two exceptions the choruses were given with steadiness, the fugal passages being generally well articulated, and the "volume" was full and decided. The leading-off chorus, "And the glory of the Lord," is so easy and familiar that the voices got into action at once. "For unto us" was equally satisfactory, and, excepting in the "Hallelujah," there was no symptom of wavering. The final chorus, "Worthy is the Lamb," was remarkably well done. The orchestra embraced one or two principals of ability, but not much efficiency in the rank and file. There was an overflowing attendance; and several times an inclination was shown to break through the usual reserve on such occasions, and express by their plaudits the gratified feelings of the audience.—*Edinburgh Evening Courant*, Nov. 8.

LIVERPOOL.—The short series of opera performances was brought to a close on Saturday evening by a representation of *Les Huguenots*. The cast was unusually strong. Mdlle. Tiejens, who took her benefit, appeared as Valentine; Mdlle. Sinico as Margherita de' Valois, Madame Trebelli-Bettini as Urbano, Signor Gassier as San Bris, Mr. Santley as Nevers, Signor Bettini as Raoul, and Signor Foli as Marcello. Mdlle. Tiejens sang with an evident desire to please. Her voice was never more clear and melodious, and she acquitted herself in a style quite unapproached. The grand duet with Raoul in the third act stood out so prominently as to deserve special mention. This remark applies almost as strongly to the singing of Signor Bettini. In "Tu mio sospir" this gentleman sang with a pathos and beauty which he has not attained in any of his previous attempts. With his voice pitched against that of Mdlle. Tiejens, he seemed to feel that he had reached the crucial test of the evening, and nothing could exceed the care, the intelligence, and the ardour with which he acquitted himself. At the close of the act the two were recalled, and received the most hearty applause of the evening. We congratulate Signor Bettini upon his success. He evinced the perception of a true artist, and a mastery over the difficulties of the situation. Mdlle. Sinico was unusually fine in the music of Margherita, which is saying a great deal. "A questa voce sola" was interpreted in a most beautiful manner, and drew down reiterated applause. As Urbano, Madame Trebelli-Bettini sang with surpassing skill. The greater the difficulties of the music, the more she seems to revel in it, and some of the most trying passages were given with a sequence of *crescendo*, *forte*, and *diminuendo* execution that was particularly charming. "Nobil Donna" was finely declaimed; but in "No, no, no!" Madame Trebelli-Bettini so delighted the audience that it was with difficulty she could escape an encore. Mr. Santley is so thoroughly *au fait* with the music of Nevers that he could not sing it otherwise than most effectively, and he not only sang but looked the character. Signor Gassier was quiet, dignified, and particularly well made up as San Bris. Signor Foli demands special notice for his thoroughly intelligent conception and his masterly singing of the character of Marcello. The bluff, honest Huguenot servant has rarely found a better representative. The "Pif Paf" was given with great vigour, and throughout the opera the fine round notes of Signor Foli's magnificent voice were heard to great advantage. The musical public of Manchester are greatly indebted to the management of the Prince's Theatre, and to the vocalists who have appeared there, for this opportunity of witnessing in rapid succession so fine a selection of the best works.—*Liverpool paper*.

GLASGOW.—Last Saturday's concert in the City Hall must be ranked as superior in regard to both numbers and enthusiasm. Never have we seen the hall more densely crowded, and seldom, indeed, has such a vast assemblage so unanimously and heartily manifested their delight. Each singer received rounds of applause, but the most cordial ovations were, of course, reserved for the great tenor, Mr. Sims Reeves. He first gave, with the finest effect, Bishop's "Pilgrim of Love," and in response, to the inevitable encore, repeated one verse. Next he sang, "Norah, the Pride of Kildare," which was also re-demanded. Mr. Reeves bowed his acknowledgement, but this was not enough for his admirers, who continued to cheer him loudly for two or three minutes, when the popular favourite reappeared with the utmost good humour, and gave, amidst renewed applause, "Come into the Garden, Maud." Beautiful as were these songs, they were surpassed in effect by "The Bay of Biscay," which was not only faultless, but contained many beautiful artistic effects, such as the cadence in imitation of the sailor's cheers, that are not only novel, but exceedingly happy and appropriate. Again were the audience quite carried away with enthusiasm, and once more did their successive bursts of cheering bring Mr. Reeves back to the platform. Mingled with the storm of applause were cries for "My Pretty Jane," but the singer preferred to repeat a verse of "The Bay of Biscay." Miss Poole acquitted herself admirably, and Madame Patey-Whytock displayed her rich contralto to much advantage. This lady was very effective in "Auld Robin Gray." Mr. Patey was successful in "The Wolf," and in "I'm a Roamer." Mr. Berger deserves praise for his accompaniments on the pianoforte, as well as for his two solos. Mr. Reeves is announced to appear at the monthly concert of the Abstainer's Union in the City Hall to-morrow evening.—*Morning Journal*, Nov. 4.

BRUNSWICK.—The following was the programme at the first concert given by the Association for Classical Music:—Trio, Op. 66 (C minor), Mendelssohn; Air from *Le Chaperon Rouge*, Boieldieu; Sonata, Op. 12, No. 2, Beethoven; Songs, Schubert and Schumann; and Pianoforte Solos, Field, Schumann, and Schubert. Mdlle. Marstrand was the pianist; and Herr Stockhausen, the vocalist. At the concert given by the Ducal Orchestra in aid of the Fund for the Widows and Orphans of deceased Members, the programme included, among other pieces, Auber's Symphony of *Columbus*; R. Wagner's overture to *Rienzi*; Beethoven's C minor Concerto (Herr Bendel); and Liszt's "Hungarian Rhapsody."

MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

TENTH SEASON, 1867-8.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE DIRECTOR begs to announce that the TENTH SEASON of the MONDAY POPULAR CONCERTS will commence on MONDAY EVENING, November 11th, and that the Performances will take place as follows:—

Monday, November 11, 1867.	Monday, January 27, 1868.
Monday, November 12, "	Monday, February 3, "
Monday, November 25, "	Monday, February 10, "
Monday, December 2, "	Monday, February 17, "
Monday, December 9, "	Monday, February 24, "
Monday, December 16, "	Monday, March 2, "
Monday, January 13, 1868.	Monday, March 9, "
Monday, January 20, "	Monday, March 16, "

Seven Morning Performances will be given on Saturdays—February 1st, 8th, 15th, 22nd, 29th, March 7th, 14th (1868).

For the accommodation of those who may desire to occupy the same seats at every performance, the Director will continue to issue Subscription Ivories at £5 (transferable), entitling holders to Special Sofa Stalls, selected by themselves, for the whole Series of Twenty-three Concerts—viz., sixteen Monday Evenings and seven Saturday Mornings.

Subscription to the Sofa Stalls for the Seven Morning Concerts, £1 10s.

Madame Arabella Goddard will appear on Monday evenings, November 11th, 18th, and December 2nd; and Mr. Charles Hallé on Mondays, November 25th, December 9th and 16th.

Herr Straus is engaged as principal violin for the opening concerts before Christmas.

Sirnor Patti will hold the post of principal violoncello from the first concert till the end of the season.

Mme. Schumann is engaged for a limited number of concerts in January and February, and Herr Joachim will make his first appearance on Monday, February 17th, and remain till Easter. Herr Pauer will appear in January.

Mr. Bonestell will occupy the post of conductor. Mr. L. Ries will take the second violin, and Mr. Henry Blagrove the viola, as heretofore on all occasions.

Subscribers' names received by Chappell & Co., 50, New Bond Street; Keith, Prowse, & Co., 48, Cheapside; and at Austin's, 28, Piccadilly.

MONDAY, NOVEMBER 11TH, 1867.

PART I.

SERENADE TRIO, in D major, Op. 8, for Violin, Viola, and Violoncello—MM. STRAUS, HENRY BLAGROVE, and PIATTI	Beethoven.
SONG, "Swedish Winter Song"—MISS CECILIA WESTBROOK...	Mendelssohn.
SONGS {"To Chloe"} {"Mr. CUMMINGS"	Sterndale Bennett.
{"May Dew" ... Mr. CUMMINGS	
FANTASIA SONATA in C major, Op. 78, for Pianoforte alone—Madame ARABELLA GODDARD	Shubert.

PART II.

SONATA, in D major, Op. 12, No. 1, for Pianoforte and Violin (first time at the Monday Popular Concerts)—Madame ARABELLA GODDARD and HERR STRAUS	Beethoven.
DUET, "Per valli, per boschi"—MISS CECILIA WESTBROOK and Mr. CUMMINGS	Blangini.
QUARTET, in D minor, Op. 78, No. 2, for two Violins, Viola, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, and PIATTI	Haydn.

Now ready, in one vol. Post 8vo, 6s. 6d.

MUSICAL DEVELOPMENT: Being an attempt to set forth those Fundamental Principles of Human Expression from which have sprung the Chief Forms of Musical Composition, in order, if possible, to Deduce the Essential Spirit and Features of these Forms, and thus to lay down the Leading Principles which should regulate their Construction. By JOSEPH GODDARD, Author of "The Philosophy of Music."

London: THOMAS MURRAY, 32, Bouvier Street, Fleet Street, E.C.
SIMPKINS, MARSHALL, & CO., Stationers' Hall Court, E.C.

L'histoire de Palmerin d' Olibe filz du Roy FLORENDOIS de MACEDONE et de LA BELLE GRIANE, fille de Remilius, Empereur de Constantinople, by Jean Wangin, dit le Petit Anguin. A perfect copy of this extremely rare Romance to be sold for TWENTY-NINE GUINEAS.

Enquire of DUNCAN DAVISON & CO., 244, Regent Street, W.

To ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & CO'S., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

DEATH.

On the 3rd inst., JOHN CHARLES WEIPPERT, Professor of the Harp, of 26, Soho Square, aged 45.

The Musical World.

LONDON, SATURDAY, NOVEMBER 9, 1867.

MUSICAL TRAVELLING-IMPRESSIONS FROM THE EAST.

By FERY KLETZER.*

(Concluded from page 747.)

I CALLED upon the Indian Prince Rhaden Jaleh, who is married to a European lady. He is an excellent painter, and a highly accomplished man, well built and possessing intellectual features. It is a pity that he has such long ears—but nature appears to have blessed all the natives with these distinctive ornaments. Rhaden Jaleh has a fine palace, with a large garden, and draws a pension from the Governor. He knows all the courts of Europe, and is especially partial to the Duke of Coburg. He is the Prince who suggested to Eugène Sue the idea of his Prince Dschalma in *The Wandering Jew*. I invited him to return my visit, and gave him a little soirée at Herr von Hemmert's, at which General Schirrbrand, also, was present. To-morrow, I give a concert at a small military station called Master Cornelius. I play with Herr Reichmann, the local pianist, who accompanies very well. I have already taken leave of most of my acquaintances, and proceed to Singapore, where I shall play, and then abandon myself to Fate. I shall go wherever I find a ship to take me. Unfortunately there are no vessels starting at stated times either for Australia or the Cape.

I have something still to relate of Rhaden Jaleh. He is extremely fond of Europe, and told me that his Mahomedan priest had always impressed upon him that Mahometanism was better than all other Christian creeds.† Rhaden likes listening to him, but he could not refrain from saying in reply that when he reached the most splendid of Mahometan heavens, there could not possibly be anything there equal in beauty to Europe.

I have bought, with a great amount of trouble, a number of trifles for my relatives in Europe. Hemmert has taken charge of them, as his brothers, who live in Amsterdam, are engaged in the carrying-trade. Who knows when and how the things will arrive. Everything here is very dear. There is nothing handsome to be got from the natives, and the Europeans ask ten times the just price for every object. Five to six hundred francs are a mere nothing. My concert at Master Cornelius was very good; an officer, who has married a daughter of the celebrated painter, Huckuk, of Holland, took a great deal of trouble about it. Reichmann played admirably. He is the best pianist who was ever here. I greet you, beautiful Europe, and you, my dear Friends!‡

I have resolved to visit China, Japan, and the Manillas. The Tiger, a most splendid French ship is announced; I shall sail in her from Singapore to Hong-kong.

A CONTRIBUTION TO THE HISTORY OF ORATORIO.

By EMIL NAUMANN. §

WE remarked on a former occasion how strongly developed, nay, perhaps, more strongly developed than any where else, sacred plays appear to have been in the heart of Germany, in Bautzen, Dresden, Meissen, Zerbs, Torgau, Leipzig, and Eisenach. Now if we recollect that all these towns are situate in Thuringia

* From the Berlin Echo.

† "Alle andern christlichen Lehren." "All other Christian creeds." This is the first time, Herr Fery Kletzer, that we ever knew Mahometanism was a Christian creed.—TRANSLATOR.

‡ Herr Fery Kletzer had, no doubt, his reasons for not giving any intimation of his intention of indulging in this sudden outburst of gushing sentiment. The consequence is that it appears rather abrupt.—TRANSLATOR.

§ From the *Neue Berliner Musik-Zeitung*.

and Saxony, that the roots of Protestantism are to be sought more especially in these two German provinces, and that, furthermore, Mysteries were first represented there in the German language, that is in the most popular manner, we shall instantly be struck by their intimate connection with the spirit out of which the Reformation grew. From this point of view, the Eisenach Mystery, already mentioned, of the Wise and Foolish Virgins, becomes peculiarly significant and prophetic. We find it represented, as early as in the 14th century by the same monastic order to which Martin Luther was destined subsequently to belong, at the foot of the Wartburg, which, by the residence of the great Reformer there, was to become a watch-tower of the mind,* only a few hours' journey from Möra, the Thuringian village where Luther first saw the light of day, and at Eisenach, the town which gave birth to Sebastian Bach, the master who lent its purest and most sublime expression to the specifically protestant spirit in church-music, and consequently in oratorio.—The tendency of this same old sacred play stands forth in still more wonderful and presageful connection with Protestantism and Protestant art.—Throughout the rest of the world, the intercession of the Saints and of the Virgin Mary was considered in the 14th century capable of releasing from sin and guilt. The Augustine monks of Eisenach were the first who dared to preach a new belief. When the moment has arrived in this old play for the heavenly Bridegroom to approach, and the foolish virgins, who have sunk to sleep in the midst of a revel, to become aware, too late and full of dismay, that their lamps are forever extinguished, they call on all the Saints to intercede for them. An avenging Angel orders them back. The cry of woe, now louder than before, of these sinners, who perceive the jaws of Hell already opening, finds its way to Mary, the mother of God. She experiences a feeling of indescribable pity, and begs for pardon for the mourning creatures of her divine Son, who now appears. But even so illustrious an advocate finds her intercession fruitless on hearing the simple words of the Saviour, who says He has to fulfil His Father's will. Mary proceeds to utter reproaches that the Lord will not listen even to her, who has suffered so much for Him. Hereupon Christ disappears, and the Angel, addressing the Queen of Heaven, pronounces imperiously the word, "Silence!"

Who will deny that, in this disappearance of the Saints and even of the blessed Virgin before the form of the Saviour's coming forward so sublimely and grandly, and centering all importance in Himself, the spirit of the *Reformation*, like the first blush of morning, is already announced! We must be the more forcibly convinced of this by the fact that it was precisely the day for the remission of sin in the year 1322 which was selected for the performance of this sacred play, representing all power of remission in its nothingness, as well as convinced of the tremendous influence it exerted upon those living at the time. It is historically attested that Friederich of the bitten Cheek died in consequence of the performance of this mystery. The vain appeal to the intercession of the Saints and of the Virgin Mary, at variance with the popular belief, wrought so strongly upon the Margrave, whose conscience probably sometimes proved a heavy burden for him when he thought of his father, that, interrupting the actors, he called out: "By what means are grace and forgiveness of sins to be obtained, if the intercession of the holy Virgin is of no avail." A fit of apoplexy, caused by the mental shock he had sustained, threw him on a bed of sickness, which he never left to his dying day, the 16th November, 1324.

It was but natural that, with such a tendency of the sacred plays in central Germany, church-music, and oratorio particularly,

when the Reformation took up both, should be developed in a closer connection with the Mysteries, than was the case in the Netherlands. In music, as in the old Thuringian play, Christ, and redemption through His death, to the exclusion of all intercession, and hence, above all else, the history of the *Passion* became the central point of representation and of the increased depth of musical expression. It is, therefore, natural that we should find as early as the time of Luther, and caused partly by the powerful impulse emanating from him, examples of Passion music in Germany. The first of these compositions, which bore the name of "Passions," we meet with in the works of the German masters, Johaenes Galiculus, born near Leipsic, in 1475, and Heinrich Isaak, born probably in the Fulda district, about 1480. We find them further in the works of Isaak's pupil, Ludwig Senfl, of Basle, whom Luther so admired, a composer who was born in 1490 and died in 1560, as well as in those of Luther's intimate friend, Johannes Walther, who was born at Torgau, in 1490, and died in 1555. All the Passions of these masters, as likewise those of their contemporaries, Cellarius, Eckel, and Lemblin, have Latin texts. We find, too, in these authors, as we do, also, in Hobrecht and Berehem in the Netherlands, an almost invariably four part and, therefore, more lyrical treatment of their subject, which even now properly demanded a more marked epic-musical construction. It is the "Morallities" or comedies of the students and the schools, works immediately springing from the Mysteries, and, to a certain degree, presented to us merely as a translation of the latter into the spirit of the period that had just dawned, which first bear a really epic-musical stamp. Interesting in this light is *The new highly excellent, and thoroughly Christian Comedia of the State of Things in Heaven and Hell*, by Andreas Hartmann, Theologian and Magister of Philosophy, which was performed at Torgau in 1599. We are distinctly informed that, after the Prologue, a "common Musica or playing of the Town-pipers" opened the piece. As the personages are distributed in choruses, it is very probable that the spoken dialogue was interrupted by choral-songs.* Belonging to the same category are, also, the sacred comedy of *Esther* (1604), and that of *Joseph* (1612), both due to the Theologian Andreas Cotta, who was rewarded for them by the living of Hartha.

While the above efforts were being made in the way of a popular representation of sacred or Biblical subjects, J. von Burck, or Burgk, born in Magdeburg at the commencement of the 16th century, had in the domain of *art-music*, ventured to write Passions in the German tongue. The first of these appeared in 1568, and the second in 1577. He was followed by Lachner with a German Passion published in 1594, and we are thus gradually conducted to the great master, Heinrich Schütz, named, in accordance with the fashion of his time, Sagittarius, who was born in 1585, in the Saxon Voigtländ, and who died at Dresden in 1672. It is in his Passions that we first meet with the artistic forms, which have, on the whole, maintained their ground in oratorio down to the present day. Schütz, too—like the Eisenach Mystery already mentioned, like Luther himself and all that was closely connected with him, and, lastly, like the first composers of Latin and German Passions in our native land—we find again in Saxony. For more than half a century he was *Capellmeister*, at Dresden, of the Saxon Elector. If we remember, in connection with this fact, that the greatest number of the most important Moralities and Students' Comedies produced during the period of the Reformation belonged to Saxony, Thuringia, and the parts immediately adjacent, we shall once more feel convinced that the focus of *Protestantism* was

* "Watch-tower;" in the German "Warte." The "Wartburg" signifies "Fortress of the Watch-tower."—ED. M. W.

* This piece, of which unfortunately we have not a copy, was published in 1600 by the author at Magdeburg and dedicated to the Council of that town.

likewise the centre of Protestant musical art, and it was on this account that *oratorio*, also, as a half Protestant art-product, derived from these provinces the most powerful incentives to further development.

But other influences, besides Protestant influences, had worked upon a master like Schütz, before he was capable of presenting the world with productions so full of thoroughly epic, and, within the limits of the Epos, dramatic life as his *Passions*. It was for this reason that we said Oratorio was only half the child of the Reformation.

To show that other factors co-operated in its creation we must once more go back a step.

(*To be continued.*)

ERNST SCHULZ (from the Egyptian Hall) has commenced a tour of the provinces and has given his original entertainment, *Masks and Faces*, at the Pavilion, Brighton, during the week to crowded and fashionable audiences. He will appear at the Music Hall, Hastings, during next week, and at Bath and Cheltenham in the following week.

"DON CARLOS" has been produced at Bologna. The local papers speak of the music and the performances in terms of high praise. The cast included the names of Mesdames Theresina Stoltz (Elisabetha), Fricci (Princess Eboli), Rosina Bruzzone (Page), Rossi Carolina Salvioni (Contessa d'Aremberg), Signors Capponi (the King), Stigelli (Don Carlos), Cotogni (Marquis di Posa), and Rossi (Grand Inquisitor).

MR. CHARLES KENSINGTON SALAMAN delivered a lecture on the "History of Italian Opera" at the Hadley Institution, Southampton, on Monday evening, assisted by Madame Talbot-Cherer as vocal illustrator. The splendid new hall of the institution was crowded in every part, among the audience being the Mayor and Mayoress, and many members of the Corporation. The lecture, which is highly interesting, was listened to throughout with the utmost attention. Mr. Salaman performed several pieces on the piano-forte, among others the overture to *Guillaume Tell*. Madame Talbot-Cherer sang various specimens of Italian melody, selected from the works of Stradella, Alessandro Scarlatti, Handel, Galuppi, Sacchini, Cimarosa, Paer, Paisiello, Rossini, &c. It will be seen by the heading of this paragraph that Mr. Charles Salaman has made an addition to his name. By the express desire of his father, recently deceased, Mr. Salaman assumes his second name, "Kensington," which he will bear in future.

LIVERPOOL.—(*From a Correspondent.*)—The ninth subscription concert of the Philharmonic Society—Mr. Jules Benedict, director—was one of the most interesting of the current series. The orchestral pieces were Mendelssohn's Symphony in A minor, Spontini's overture to *La Vestale*, and Weber's to *Abon Hassan*—all executed with admirable effect, under the baton of Mr. Alfred Mellon's accomplished successor. There was, moreover, a pianoforte concerto—that of Mr. Benedict in E flat—magnificently played by Madame Arabella Goddard, for whom it was originally composed, and who has introduced it on several occasions with eminent success, in London and elsewhere. The Liverpool amateurs, by no means the least critical in the "provinces," unanimously confirmed the highly favourable verdict of the Crystal Palace, Philharmonic, and Birmingham Festival audiences, applauding the work and its gifted interpreter with genuine enthusiasm. The Concerto in E flat bids fair to make the circuit of musical Britain—only, be it observed, it requires an Arabella Goddard to do it entire justice. In the second part Mad. Goddard played Thalberg's brilliant fantasia on *Masaniello*, with marvellous facility and grace, but could not be induced to do more than come forward and acknowledge, through repeated inclinations, the rapturous encore elicited by her very remarkable performance. The vocal part of the programme was full of operatic variety; and that the solos and duets were done justice to, may be gathered from the fact that the singers were Mad. Trebelli-Bettini, Signor Bettini and M. Gassier, from Her Majesty's Theatre. We had also two pretty choruses from Gounod's *Reine de Saba*. Altogether this was a concert of more than ordinary excellence.—C. C.

PARIS.

(*From our own Correspondent.*)

Musical matters here go on in a very jog-trot manner at present, and were it not for the presence of the Emperor of Austria, who is a great amateur and patronizes all the lyric theatres in turn, my office, as far as operatic doings are concerned, would have, for the last week or so, resolved itself into a sinecure. His Majesty visited the Grand Opéra, the Théâtre-Lyrique, and the Italiens, the last-named theatre on purpose to hear Mdlle. Adelina Patti. The Archdukes, the Emperor's brothers, are also lovers of music, and have been exhibiting their Imperial persons in the State boxes of the different operatic theatres. Lately they commanded the *Barbiere* at the Italiens, but could not keep their appointment the same night for official reasons. They, however, went a few nights afterwards, and saw and heard Mdlle. Patti with the greatest delight. The departure of the Imperial party will be greatly missed in musical, not to say other, circles.

The only thing in the shape of novelty which has lately appeared is the *Blues*, an opera in three acts, which was produced last week at the Théâtre-Lyrique with very moderate success. The libretto is the joint performance of MM. Cormon and Trianon, the music by M. Jules Cohen. I cannot praise either the poets' work or the musician's. The book, indeed, is beneath criticism; and herein M. Jules Cohen may be credited with some excuse, as no inspiration could flow from such spiritless, vapid stuff. Now and then the composer proclaims his artistic powers, and his real musical feeling; but the absence of pure, natural, spontaneous melody, of ideas in fact, is subversive of all attraction for the public. The redeeming point in the performance was the singing of Mdlle. Nilsson, which was finished and exquisite throughout, and which raised to enthusiasm the audience not always moved by the charms of a beautiful, fresh voice, invariably in tune. But the fair Swedish *cantatrice* has "school" too, and that the Parisians know all about, or think they do, and prefer accordingly. Mdlle. Nilsson may help the *Blues* through a brief career, but it cannot live beyond the curiosity a new piece and the first appearance of a great singer in a new part naturally excite.

Marta has been produced at the Italiens with Miss Laura Harris as the Lady Henrietta, Mdlle. Grossi as Nancy, Signor Mongini as Lionel, and Signor Cresci as Plunkett. The young American *prima donna* got on extremely well, and was most liberally applauded, most strenuous and active among the applauders being Mdlle. Adelina Patti. Signor Mongini, who, if I am rightly informed, made no great effect in the part of Lionel at Her Majesty's Theatre, was in magnificent voice and created a furor in the air "M'appari tutt' amor," which was called for a second time by the whole house and repeated. Even the press—even the Fraschinian part of the press—was moved from the apathy and indifference it showed on the first appearance of the golden-voiced tenor, and condescended to allow not merely that the organ was grand and superb, but that the singer had his instincts—but not, of course, to be compared, as regards style or voice, with Signor Fraschini, or Signor Naudin. Most excellent judges! most righteous judges! great leaders of public opinion! why are ye not wealthy (I don't mean *independent*) and superior to the enfranchisers of St. Albans? Mdlle. Grossi—a good favourite with the public of the Salle Ventadour, and not altogether undeservedly—was passable as the lively Nancy.

I have little more to add to this brief epistle. I had the pleasure of meeting your old contributor, Mr. Rippington Pipe, last evening. He had just come from London, and informed me of the great success of Mdlle. Kellogg at Her Majesty's Theatre. I am well pleased with this, as it agrees with my own impression of the young lady whom I heard in New York some three months ago, and with whom I was delighted and surprised. I like Mdlle. Kellogg's warmth of feeling, her ease and stage *abandon*, her real Italian pronunciation, and her pure and beautiful soprano voice. That she is destined to become an immense favourite with your London audiences I have not the shadow of a doubt, despite the perilous approximation of Mdlles. Tietjens, Ilma de Murska, and Nilsson—great Teuton, great Hungarian, and great Swede! The great American will—to make use of a horrid, but expressive vulgarism—"hold her own" in any company. Excuse the horrid vulgarism, which I promise never to employ again under any circumstances. Would that I had power to enforce your musical

critics to forego that detestable and unmeaning word, "render," in their writings. In the phrase to "render" unto Caesar what is Caesar's, the word is legitimately applied; but to "render" a song or a sonata is simply nonsense. Some writers, indeed, go beyond "render" and "rendering," and have lugged in "rendition" by the ears. Shades of Addison, Goldsmith, Johnson, Robertson, Ferguson, and Dean Swift! what is about to befall your native tongue? I must confess I am sore on this point.

Paris, Wednesday, Nov. 6.

MONTAGUE SHORT.

CRYSTAL PALACE.

Handel's ever-fresh and charming *Pastoral*, *Acis and Galatea*, has long formed part of the Crystal Palace repertory. Till the present season, however, it has been given under the disadvantage arising from an inefficient chorus. This has injured both the work itself and the enjoyment of those who desired to hear it; sometimes to such an extent as to make one regret that any effort should be made at its presentation with means so entirely inadequate. The performance of Saturday last, we are happy to say, was as satisfactory as that of previous occasions has been the reverse—a result due entirely to the numerous and efficient body of voices which now bears the name of the Crystal Palace Choir. Every chorus in the *serenata* was given with taste and feeling, as well as with a vigour and precision which made listening a pleasure. In the performance of "Wretched Lovers" the choir fairly won their spurs. We have rarely heard that difficult and trying "number" so successfully sung, every passage in each part standing out with as much sharpness of definition as if given by one voice. The audience were delighted, and went so far out of their usual course as to redemand its repetition, but Mr. Manns politely declined. We may now venture to affirm, without hesitation, that the Crystal Palace has abody of singers worthy of its musical renown. The solos were sustained by Madame Sherrington, Mr. George Perren, Mr. Montem Smith, and Mr. Lewis Thomas. In "Hush, ye pretty warbling choir," and "Heart, thou seat of soft desire," the lady was heard to advantage; but the lovely air, "As when the dove," was taken too fast for either song or singer to produce the best effect. Mr. George Perren attacked the trying airs, "Love in her eyes," and "Love sounds the alarm," most valiantly. The exceptionally high range of the music ought doubtless to be credited with the sense of hard labour his singing made upon the audience; but at Mr. Perren's own door must be laid the bad taste shown in executing an elaborate shake upon the final cadence of the recitative in which Acis, dying, calls upon the gods. That unlucky ornament (?) ruined an otherwise expressive effort, and was, in addition, opposed to every idea of propriety. Mr. Montem Smith, who was somewhat indisposed, gave "Would you gain the tender creature" with the effect habitual to him when in perfect health. Mr. Lewis Thomas was a capital Polyphemus. He sang the famous air, "O ruddier than the cherry," with appropriate energy, and made the distinctive character of his part in "The flocks shall leave the mountains" still more distinctive by his vigorous rendering. The air, "Cease to beauty," was omitted, as well as several other portions of the work.

In substituting the piano for the bass strings, where chords are required to sustain the recitatives, as well as in accompanying the second part of the air with the same instrument after the original fashion, Mr. Manns has done well. Not only is a variety imparted to the effect but the change is a grateful one, and the plan will, we hope, be adhered to for the future.

THADDEUS EGG.

HERR LUDWIG STRAUS has returned from the Continent.

SIGNOR SCHIRA has returned to town from the Continent.

CRYSTAL PALACE.—The symphony to-day is Beethoven's No. 8. Signor Piatti is to play two movements from Molique's Violoncello Concerto.

MONDAY POPULAR CONCERTS.—These admirable entertainments will re-commence on Monday with a highly interesting programme. Herr Straus, associated with Herr Ries, Mr. H. Blagrove, and Signor Piatti, is to lead the quartets. Mad. Arabella Goddard is to play Schubert's *Sonata-Fantasia*, and a duet by Beethoven, with Herr Straus.

COPENHAGEN.—A new opera, *The Maid of the Alders*, by Herr Hartmann, is in active preparation.

THE LATE MR. WEISS.

To the Editor of the MUSICAL WORLD.

SIR,—Allow me, through the medium of your columns, to express my heartfelt thanks to the gentlemen and boys of the several choirs of St. Paul's, Westminster Abbey, Lincoln's Inn Chapel, and the Temple, for their great kindness in assisting at the burial service of my late beloved husband, at the Highgate Cemetery on the 31st Oct., a respect which will ever be treasured in the memory of—Yours, obediently,

GEORGINA A. WEISS.

St. George's Villa, Gloucester Road, Regent's Park, Nov. 7th.

Shaber Silber at the Opern.

SIR,—The winter season is becoming so very like the summer season at Her Majesty's Theatre that, but for a slight difference of temperature in the outer air, there would really be some danger of the two being confounded in the operatic mind. The kindness and good taste of the public in not profiting by the announced suspension of "the usual restrictions as to evening dress" to enter Mr. Mapleson's theatre in unbecoming habiliments has been sufficiently dwelt upon. An argument from its good behaviour in this respect will perhaps some day be drawn for abolishing "the usual restrictions" altogether. Their effect may now and then be to keep out some cleanly washed, neatly dressed young man from the country who has arrived in London without an evening suit; but no general rules can be devised for giving a respectable appearance to a disreputable audience; and even at those solemn periods when "the usual restrictions" are enforced, it is not stipulated that the requisite black coat shall not have ceased to be black at the seams, nor that the inevitable white cravat shall be as white as ever at the edges. A tavern-waiter, however meanly attired, provided only that he wears the costume of his part, will always be well enough dressed to satisfy the demands of the operatic clothes-censorship.

But it is not to the audience department of Her Majesty's Theatre only that one should look to fancy that this is not the gloomy oratorio month of November, but the merry operatic month of May. Turn rather to the stage, and see what an admirable company has been engaged, and what an attractive series of performances are offered to the London amateur heretofore condemned to some months of dull evenings—"most unmusical, most melancholy"—between the end of autumn and the beginning of the succeeding spring. And now, greatest wonder of all, a new *prima donna* has actually made her appearance at Her Majesty's Theatre in the month of November! This is not the season for nightingales. Nevertheless, Mdlle. Clara Kellogg has chosen to show us, at this usually dismal period of the year, how beautifully and brilliantly she can sing; and the effect of Mdlle. Kellogg's singing on Saturday evening, when she came for the first time before an English public, was such as must have given herself and her numerous friends unmixed satisfaction.

The *débutante* enjoys a great reputation in a country which has sent us some of our very best singers; the country which may be said to have produced Adelina Patti, and which was the first to appreciate the voice and talent of the late Madame Bosio.* Of Mdlle. Kellogg's career in the United States I know nothing, except that it has been a very successful one. That she has an equally successful career before her here, if she chooses to remain in England, is quite certain. Appearing on Saturday night as Margherita in *Faust*, she at once gained the sympathy of the very numerous audience assembled to hear her. Nothing can be more difficult for a new singer than to fill the part of Margherita with success either at the Royal Italian Opera or at Her Majesty's Theatre. At the one establishment there is the deep impression left by Mdlle. Patti, at the other the charming memory of Mdlle. Nilsson to contend with. Nevertheless, Mdlle. Kellogg's fine voice and powerful acting produced their legitimate impression, and she was very warmly applauded in the Garden and Cathedral scenes. Mdlle. Kellogg has great natural gifts, which study and experience will enable her to turn to the fullest account; and she must at this moment be considered one of the most attractive singers who have appeared in London for some time past.

Shaber Silber.

* Not to say Maria Felicia Malibran.—A. S. S.

HER MAJESTY'S THEATRE.

On Saturday Mdlle. Louise Kellogg made her first appearance as Margherita in *Faust*. An account will be found in another column.

On Monday *Semiramide* was given, with Mdlle. Tietjens as the Babylonian Queen, Madame Trebelli-Bettini as Arsace, Signor Bettini as Idreno, and Signor Gassier as Assur.

On Tuesday—in consequence of the indisposition of Mdlle. Kellogg, who had been announced to appear in the *Traviata*—*Lucia di Lammermoor*, with Mdlle. Sinico as Lucia, Signor Tombesi as Edgardo, and Signor Gassier as Enrico.

On Thursday, Mdlle. Kellogg made her second appearance as Violetta in the *Traviata*, and had a triumphant success. We shall notice the performance at length in our next.

Last night *Norma*, with Mdlle. Tietjens, Mdlle. Sinico, Mdlle. Baumeister, and Signor Tombesi and Signor Foli.

To-night Mdlle. Kellogg appears in *Faust* for the second time.

REVIEWS.

Letters of Distinguished Musicians. Translated from the German by LADY WALLACE. [London : Longmans, Green, & Co.]

(Second notice.)

The letters of P. E. Bach contained in this volume are but ten in number, and even these possess little value, owing to their being mainly taken up by business details. They are preceded by a short autobiographical sketch, and also by an extract from Dr. Burney's *Journal of a Tour*, in which he describes a visit paid to the composer at his own home. The sketch referred to is principally interesting for a brief exposition of the principles which animated Bach in his artistic career. From this we are tempted to make an extract deserving, even more than in the writer's day, to be laid well to heart both by composers for, and players upon, the piano:—"My chief study, particularly in latter years," observes Bach, "has been directed to arrange for the piano (in spite of its deficiency in sustaining power) so that playing should resemble singing as much as possible. This is no very easy task, if the ear is not to be left void, nor the noble simplicity of the song injured by too much noise. My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios, at least not with me." From the letters (all of which were written at Hamburg between 1771 and 1786), very little is to be gleaned respecting their writer. He seems to have been a man of business as well as a musician; to have had a keen eye for subscriptions, and to have known the precise difference in value between the heavy currency of North, and the light currency of South Germany. The only epistle free from business details is one addressed, two years before the writer's death, to a certain M. de Grotthus, in which the warmest expressions of friendship reveal something other than the calculator of profit and loss which the exigencies of life compel us all to become in turn. On the whole, however, Lady Wallace's volume adds but little to our knowledge of the Leipzig *Cantor's* most famous son.

Over eighty of Papa Haydn's letters come next in order. Many of them have been published before; but they are now, for the first time, made accessible, in a collected form, to the general reader. They well repay a careful perusal, because they show us the great master in various relations of life, and in all the uprightness and simplicity of his lovable nature. As in the case of Bach, an autobiographical sketch (addressed to some nameless lady) comes first, being supplemented by the reprint from the Viennese *Journal of Fashion* for May, 1806, of an article supposed to be by G. A. Greisinger, in which some details of Haydn's life were made public. These papers, however, contain little or nothing likely to be new to the musical reader; and we pass on to notice the letters that follow, which, for the sake of convenience, we will divide into letters of business, and letters of friendship. Most of the former are selected from a voluminous correspondence with Artaria, the Viennese publisher. The first bears date Feb. 8th, 1780 (Haydn being then forty-seven years old), and is addressed from Estoras, the seat of Prince Esterhazy, in whose service the writer, as is well known, held the position of Capellmeister. Although a good deal occupied with matters of detail, in which Haydn appears as a negotiator well able to take care of his own interests, these business communications give us an insight into the character of the man with regard to other and higher matters. Here, for example, is an illustration of the quickness and bitterness with which, despite his amiable disposition, he could sometimes resent a real or fancied injury. One Capellmeister Hoffmann, with whom Mozart was afterwards associated at St. Stephen's, had been "running down" the absent Haydn in Viennese society, and had, moreover, set to music some of Fribert's songs. The latter achievement was ingeniously used by the master, to punish the former. How, this extract from a letter accompanying a set of twelve vocal

compositions will show:—"You will find," writes Haydn, "the words of the fourth, eighth, and ninth in Fribert's songs, published by Harr von Kurzböck; if, however, you cannot get them I will send them to you. The same three songs have (between ourselves) been set to music wretchedly by Capellmeister Hoffmann, and just because this braggart thinks that he alone has climbed to the summit of Mount Parnassus, and tries in every case to run me down with certain circles of the great world, I have composed these same three songs, to show this pretended great world the difference—*Sed hoc inter nos.*" * * * They are, indeed, merely songs, but not street songs, like those of Hoffmann, devoid of ideas, of expression, and, above all, of melody." Another illustration of a similar character is found in the following letter to Artaria, that publisher having prematurely advertised some quartets:—"I read with surprise," writes the indignant *maestro*, "in the Vienna *Diario*, that it was your intention to publish my quartets four weeks hence; I wish you had shown sufficient consideration for me to delay this announcement till I had left Vienna. Such a proceeding redounds very little to my credit, and is most injurious to me, and it is certainly a very Jewish step on your part. You ought at least to have withheld the advertisement till the entire work was completed, as I have not yet satisfied all my subscribers. M. Hummel (a music publisher) wished to become one of my subscribers, but I would not behave so shabbily, and I did not send them to Berlin out of respect towards yourself and our further transactions. By Heavens! you have wronged me to the extent of fifty ducats; not having yet fulfilled my engagements with many of my subscribers. This step must cause the cessation of all further transactions between us." Some days after, Haydn's amiability returned to him, so that we find him writing to the man whom he had just cast adrift:—"I regret having written my last letter to you in a moment of hasty passion, and I do hope that in spite of it we shall remain good friends." That hope was realized, for, very soon, all the composer's letters to the publisher appear headed "Mon très-cher ami," and so continue to the end. A little further on we obtain a curious glimpse of Haydn's position in the Esterhazy household. Still addressing Artaria, he says:—"Now, I beg you will put the twenty-five ducats, full weight, into a little box, seal it up, and wrap or sew it into an oilcloth cover, and write nothing on it except 'à Mons. Haydn,' for I do not desire that any of the family here should know of my transactions. You can deliver the box to the Prince's porter, and only tell him that it contains money, and then I shall receive it quite safely from him. You must, of course, ask for a receipt from the porter, to say that he has been entrusted with the box by you." Evidently Capellmeister Haydn had an accomplice in "the Prince's porter," and the two conspired to smuggle the hard earned money of the former into the hands of its rightful owner. Poor *maestro*, let us hope that the little sealed-up box, oil cloth cover and all, reached him safely, even if the contents were squandered afterwards by his extravagant wife. Like all other famous men, Haydn had to contend against rogues, who sought to make capital out of his talents. One of these was a violinist, named Tost, who palmed off three symphonies by Gyrowetz as the works of Haydn, successfully deceiving the Parisian critics till the fraud was discovered when the real composer visited the French capital. In another instance we find Haydn writing thus to Artaria:—"I was quite astounded by your letter mentioning the theft of the quartets. I do assure you, upon my honour, that they were never copied by my copyist, who is the most honest fellow imaginable; whereas your copyist is a rascal, for he offered mine eight species ducats this winter to let him have the 'Seven Words.' I am sorry that I cannot go to Vienna myself on purpose to have him arrested." Thanks, perhaps, to the anything but help-meet before alluded to, we now and then come across a letter in which the composer appears as a beggar. In 1788, he writes to the publisher for twenty-five gold ducats, and gets them, as his next letter shows. Two months after he is again in want, and again applies to Artaria, prefacing his letter with amusing simplicity, as follows:—"In order to compose your three pianoforte sonatas particularly well" (was ever such a transparently artful *maestro*?), "I have been obliged to buy a pianoforte." Hence, he stands in need of thirty-one gold ducats, for which he tenders a bond, offering (in the mildest of puns) to pay the interest with *notes*. So confident is Haydn in the success of his application, that he directs the organ and pianoforte maker, Herr Wenzl Schanz, of No. 22, Blanc Schiff, to call at the publisher's and receive the money for him. Whether Herr Wenzl Schanz did so, and whether he got the cash we are left to guess.

THADEUS EGG.

(To be continued.)

Grace Before Meat; for two tenors and two basses, the Rev. J. P. MARHAPPY, M.A.

Grace After Meat; for two tenors and two basses, by Rev. R. P. STEWART, Mus. Doc. Composed for Trinity College, Dublin.

The first of these little compositions is written throughout upon a pedal bass, and presents little more than an alternation of common

chords, and chords of the six-four. The second is more ambitious, if not more effective. We hope the students of Trinity College can tolerate the first three harmonized bars, which present as many major common chords upon a bass descending by grades. For ourselves, we should fear for their effects upon our nerves, and, by sympathy, upon the digestive organs also.

Home-bound Sails. Song; the poetry by W. C. BENNET, the music composed by W. H. CUMMINGS. [London: R. Cocks & Co.]

Mr. W. H. CUMMINGS, whose merits as a composer deserve to be as well known as are his vocal abilities, has here given us a song of genuine worth. In its aptly expressive melody, and no less in its admirable accompaniment, the hand of a musician, as distinct from that of a mere picker out of tunes and chords upon the pianoforte, is very evident. "Home-bound Sails" is bound to be a favourite whenever it is heard.

Oh! the Summer Night. Prize Glee; the poetry by BARRY CORNWALL, the music by W. H. CUMMINGS. [London: Lamborn Cock, Addison, & Co.]

This composition gained the prize offered last year by the Noblemen and Gentlemen's Catch Club. It is written for alto, two tenors, and two basses, and, in its construction, follows the best models of our national form of secular concerted music. The harmonies throughout are singularly pure and unforced; retaining that character even where the original key is most departed from. We think the passage beginning, "And the winter night is all cold and bright," and ending with the resumption of the first subject, to be a masterly bit of writing, which should alone secure success for the composition.

MUSIC RECEIVED FOR REVIEW.

LONGMANS & CO.—"Part-Music for Soprano, Alto, Tenor, and Bass"—Secular Series, No. 12. Edited by John Hullah.

MISS BATEMAN IN DUBLIN.—Miss Bateman has returned to the scene of her former triumphs from the quietude of private life, and last evening appeared before a brilliant and crowded house in her favourite character of Leah. The play itself is utterly worthless, but Miss Bateman, by force of her genius, by the brightness of her imagination, and by the grace with which she has invested the part of Leah, has made the text glow and sparkle under her interpretation, and the play becomes invested with a reality and depth due to extrinsic influences alone. With the one actress it is exclusively identified—with her it creates a sensation difficult to describe, because there are so many subtle points in her portraiture that escape during the process of minute analysis, and with her it will cease to be represented as a drama. The recollection of Miss Bateman's distinctive merits is so vivid that one feels it would be only repeating a twice-told tale to dwell on them in any detail, and of her performance it might be sufficient to state that it was equal, if not superior, to the fine revelation of human emotions and sympathies which created such an allowable amount of enthusiastic applause when last she appeared before the Irish public. No performer has more thoroughly adapted the beauty of action to the corresponding feelings with which it should be linked; and, whether in the repose of absolute quiescence—in the energy of motion—in the alternating periods of energy or inaction, her statuesque grace, the undulating lines without an angle to break their symmetry and the refined study of her attitudes, memories of classical forms are revived and start into life. In the first act the presence of the Jewess is little more than momentary, but her gestures speak with more than the eloquence of language the terror under which she suffers, and when the Christian priest lays his protecting hands on her, the shudder passing over her was most expressive. But the great scene is that in the fourth act, where, encountering Rudolf after he has left the church the husband of another, Leah pronounces the fearful curse. Here every word, every action, is apposite and true to nature, and the alternating tones of bitter scorn, vehement denunciation, and womanly emotion, terminated in a noble burst that held the audience wrapt in earnest attention. In the closing act, where the poor wanderer returns, dying and broken-hearted, there was a touching and quiet pathos that won from not a few the tribute of tears. Miss Bateman, at the termination of the first act, when called before the curtain, in a few brief but emphatic words said she felt deeply on this occasion. She had never forgotten the kindness of her previous reception here, and she was proud and glad that she had not been forgotten by those among whom she was happy to be once more.

—Saunders' News Letter.

BARMEN.—There was a very successful performance of Haydn's *Seasons* at the first Subscription Concert, under the direction of Herr Krause.

TRIESTE.—*L'Africaine* has proved a great success.

ISLINGTON.—Mrs. John Macfarren gave another concert of pianoforte and vocal music, under the auspices of the Islington Literary Society, on Thursday, Oct. 31st. The programme, combining a judicious admixture of the classical and popular element, gave great delight to a very numerous audience, who manifested their appreciation of Mrs. John Macfarren's brilliant playing by cordial and unanimous applause. Miss Robertine Henderson and Miss Julie Derby sang several songs, with great finish and effect, and were especially happy in their animated performance of two charming duets—Balfe's popular "Beware, beware," and G. A. Macfarren's equally favourite "Two Merry Gipsies"—the latter encored with enthusiasm. The young and very promising violinist, Mr. Francis Ralph, proved himself an able coadjutor to Mrs. John Macfarren in one of Beethoven's piano and violin sonatas, and in Osborne and De Beriot's brilliant *concertante* on *Guillaume Tell*.

Advertisement.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THE VOICE & SINGING BY ADOLFO FERRARI.

The great success of Signor ADOLFO FERRARI's celebrated method for THE FORMATION and CULTIVATION of the VOICE for SINGING, has necessitated a NEW EDITION (Revised and Augmented), price 12s.

London: DUNCAN DAVISON & CO., 244, Regent-street, W.
And may be obtained of Signor FERRARI, at his residence, 32, Gloucester Terrace, Hyde Park, W.

Published This Day,

"SONGSTERS OF SPRING," CANZONE T.

Written by B. B. STEVENS.

Expressly composed for MISS BERRY GREENING,

By ALFRED CARDER.

Price 3s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

Published This Day,

"THE SKYLARK," SONG.

Poetry by "THE ETTRICK SHEPHERD."

Music by WALTER HAY.

Price 4s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

In the Press,

"A KISS FOR YOUR THOUGHT," BALLAD.

Poetry by W. C. BENNETT.

The Music by LUIGI ARDITI.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

"THE MOSS ROSE."

SONG.

Words from the German,

Music by E. BUNNELL, Mus. Bac., Cantab.

Price 3s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

"FAIRY FOOTSTEPS,"

CAPRICE FOR THE PIANOFORTE.

By FREDERICK BOWEN JEWSON.

Price 4s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

"THE LITTLE MESSENGER,"

SONG.

The Words by J. LAY.

Sung with distinguished success by Mademoiselle LIEBHART.

The Music by HERMANN EISOLD T.

Price 3s.

London: DUNCAN DAVISON & CO., 244, Regent Street, W.

MR. WELCH will sing FORMES's popular Lied, "IN SHELTERED VALE," November 21st.

MRS. W. H. CUMMINGS will sing BLUMENTHAL's popular song, "THE MESSAGE," November 20th.

MRS. CHARLES HALL AT HOME (199, Euston Road, N.W.), where he will be happy to resume his Instruction in the Art of Singing for the Concert Room and the Stage.

MRS. KING HALL having returned to London, will be glad to receive her Pupils for the Pianoforte and Harmonium at 199, Euston Road, N.W.

MRS. JOHN FRANCIS BARNETT begs to announce his arrival in London for the Season.—21, Brecknock Crescent, N.W.

MRS. SEYMOUR SMITH will sing Mr. WILFORD MORGAN's popular song, "MY SWEETHEART WHEN A BOY"—Guildford, November 11th; Bournemouth, 12th; Salisbury, 13th; Hampton, 20th; Sapen Hall, 25th; Stratford, December 10th; Truro, 13th; Plymouth, 17th; Devonport, 18th.

MRS. WILFORD MORGAN will sing his popular song, "MY SWEETHEART WHEN A BOY," November 11th, Camberwell; 12th, Brighton.

MRS. WILFORD MORGAN will sing his immensely popular song, "MY SWEETHEART WHEN A BOY," at all his Engagements during the Season.

"Mr. Wilford Morgan gave 'My Sweetheart when a Boy' so exquisitely that he was recalled."—*Morning Advertiser*.

"Mr. Wilford Morgan (of whose very successful *debut* at the Philharmonic Concert we lately had occasion to speak) sang a pretty song, composed by himself, 'My Sweetheart when a Boy,' displaying vocal qualities which probably come nearer to Mr. Sims Reeves than any other English tenor of the day."—*Globe*.

"Mr. Wilford Morgan was encored in his own song, 'My Sweetheart when a Boy.'"
—*Morning Star*.

HERR REICHARDT will sing his popular Lied, "THOU ART SO NEAR AND YET SO FAR," at the Ballad Concert, St. James's Hall, November 27th.

HERR LOUIS ENGEL has REMOVED from GROSSEY STREET to 62, MOUNT STREET, GROSSEY SQUARE, three doors from Park Lane, where letters or engagements for the Harmonium may be addressed.

Just Published. Price, half bound, 3s. 6d.; limp cloth, 2s.

THE YOUNG VOCALIST: Twelve Songs selected from Mozart, Weber, Mendelssohn, Spohr, etc. Edited by Mrs. MUNSEY BARTHOMMEW.

These lyrics are selected for children who are too young to sing operatic or romantic songs, or too old for those founded upon nursery tales.

The melodies are of a suitable compass, so that the voices may not be injured by practice at an early age.

Published by GRIFFITH & FARRAN, St. Paul's Churchyard.

NEW SONGS BY SIGNOR GIUSEPPE CAMPANELLA.

	s. d.
LONELINESS	3 0
LO IMPROVISATORE DEL VILLAGGIO	3 0
L'ORTOLANELLA	3 0
LA SPINAZZOLESE	3 0
L'ITALIA	3 0

London: CRAMER & Co. (Limited), 210, Regent Street, W.

ROBERT COCKS & CO.'S NEW MUSIC. R. HAPPY BE THY DREAMS (the favourite Ballad), transcribed for the Pianoforte by BRINLEY RICHARDS. 3s.; free by post for 19 stamps.

'TWAS WITHIN A MILE O' EDINBURGH TOUN, for the Pianoforte. By IMMANUEL LIEBICH. 3s.; free by post for 19 stamps.

THE BURLINGTON GLEE BOOK: A Collection of Part-Songs. By BRINLEY RICHARDS, ABT. KUCKEN, BENEDICT, and other eminent Composers. 25 Books each, 2s. 4d. each, postage free; of whom may be had, post free, a list of New Vocal Music.

MDLL. LIEBHART will sing at Herr Liebich's Concert, Friday Evening, November 8th.

THE WISHING CAP. Song. By the Composer of "Her Bright Smile haunts me still," "The Liquid Gem," and one hundred other ballads.—May be had everywhere.

BARBARA and HELENA VALSES. By FRED. GODFREY. For Piano, Solo, and Duets; ditto Quadrille Band. 4s. each; free by post for 28 stamps each. Also, gratis and post free, a list of New Dance Music.

London: ROBERT COCKS & CO., New Burlington Street.

MRS. SANTLEY'S New Song, "WHEN MY THIRSTY SOUL I STEEP," composed expressly for him by Mr. BENEDICT, and sung with distinguished success at the Hereford and Birmingham Festivals, is published, price 4s., by DUNCAN DAVISON & CO., 244, Regent Street, W.

La Grande Duchesse

BY
OFFENBACH.

THIS, the most Popular OPERA ever written by OFFENBACH, is the property of BOOSEY & Co., Holles Street. Proceedings will be commenced against all persons importing or selling French editions of the Work.

NOW READY,

KETTERER'S Grande Duchesse . . 4s.

CRAMER'S Grande Duchesse . . 4s.

STRAUSS'S Grande Duchesse Valse 4s.

ARBAN'S Grande Duchesse . . 4s.

The complete Opera may be had 12s; also the Songs with French Words.

LONDON:
BOOSEY AND CO.,
28, Holles Street, W.

THE

Digitorium,

(MYER MARKS, PATENTEE).

**RECOMMENDED BY ALL THE LEADING
PROFESSORS.**

This remarkable Invention materially assists any person to play and become perfect on the Pianoforte, Organ, or Harmonium, in an incredibly short time.

PRICE 15s. 6d.

(Including the Exercises for Practice), or sent to any part of the Country Carriage Free, on receipt of P. O. Order for 18s.

LONDON:
C H A P P E L L & C O.,
Wholesale and Retail Agents,
49 & 50, NEW BOND STREET, W.

THE TRADE SUPPLIED.

TO BE HAD OF ALL MUSICSELLERS

JUST PUBLISHED,

The Ancient Mariner, CANTATA,

COMPOSED EXPRESSLY FOR THE

Birmingham Musical Festival,

1867,

BY

JOHN F. BARNETT.

Price, in Paper Covers, 6s.; Cloth Boards, 8s.

THE FOLLOWING MAY BE HAD SEPARATE:-

The Ship was cheered	3s.
(Arranged as a Song)	
A fair breeze blew	3s.
Sung by Mdle. TIETJENS.	
Down dropt the breeze	3s.
Sung by Mr. SIMS REEVES.	
O happy living things	3s.
Sung by Mr. SANTLEY.	
O Sleep, it is a gentle thing	3s.
Sung by Madame PATEY-WHYTOCK	
Two voices in the air (Duet)	4s.
Sung by Mdle. TIETJENS and Mdme. PATEY-WHYTOCK	
Swiftly flew the Ship	4s.
Sung by Mr. SANTLEY	
The Harbour Bay	3s.
Sung by Mr. SIMS REEVES	

CHORUS PARTS, Three Shillings each.

*Various Arrangements and Transcriptions for the Pianoforte
are in the Press.*

LONDON:

HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.



NEW EDITION OF
HEMY'S
Royal Modern
Tutor
FOR
THE PIANOFORTE.
PRINTED FROM FULL SIZE MUSIC PLATES.

PRICE FIVE SHILLINGS.

"A VALUABLE COPYRIGHT.—At the recent great sale in London, of D'Almaine and Co.'s stock of music copyrights, 'Hemy's Royal Modern Tutor for the Pianoforte' was knocked down to the firm of METZLER & CO. for £502 10s. This was thought at the time a very large sum for the work. It, however, turns out that such is not the case; we find that it was valued by D'Almaine's late manager, an excellent authority, as cheap at from one thousand to twelve hundred pounds. The sum it actually realized at the sale was so startling, and so far beyond what was ever before given by the music trade for any similar work, that the buyers were afraid to 'go in' for it. Since the sale, METZLER & CO. have stated that they would not take fifteen hundred pounds for their newly-acquired copyright. Henri F. Hemy's really clever and valuable elementary work is thus placed in advance of every other pianoforte tutor in this country."—*Newcastle Daily Journal*, June 19, 1867.

LONDON:
METZLER AND CO.,
37, GREAT MARLBOROUGH STREET

TO APPEAR ON THE FIRST OF EVERY MONTH,
PRICE ONE SHILLING.

"HANOVER SQUARE."

A MAGAZINE OF
NEW AND COPYRIGHT
PIANOFORTE AND VOCAL MUSIC,
BY THE MOST EMINENT COMPOSERS.

EDITED BY LINDSAY SLOPER.

From "The Daily Telegraph," Nov. 4.

"A novelty has just been brought out under the above title. Now that it is a *fait accompli*, one cannot but wonder that some such undertaking has not been started long ago. Ever since the *Gentleman's Magazine* was first projected, the number of monthly journals devoted to the publication of literary essays and papers has been gradually and constantly increasing, and it is probable that there was never so much activity displayed in this particular branch of composition as at this moment. So important, indeed, has this special branch of journalism become, that the day on which the monthly periodicals are published has for very many years been a time of such exceptional business that it has acquired a particular designation, and 'Magazine Day' has long been for all the magnates of Paternoster Row as momentous an epoch as settling day for the speculators of the Stock Exchange. Thackeray gave a new impetus to this department of literary industry by the origination of the *Cornhill Magazine*, and since then *Temple Bar*, *Belgravia*, and *St. Paul's* have further widened the broad track that has first cleared more than a century ago. But although music has been cultivated of late years to a greater extent even than literature, no professor or publisher has, until now, had the obvious idea of attempting for his own art what has so long been successfully effected for letters. Mr. Lindsay Sloper is the Columbus who has broken the egg, and Messrs. Ashdown and Parry, of Hanover Square, have fitted out an expedition into undiscovered regions of musical activity. Following the example of Thackeray, he has given to his magazine an appellation which is derived from the place of business of his publishers. But he is more fortunate in the locality, inasmuch as 'Hanover Square' is associated in the minds of amateurs with their first hearing of almost all the masterpieces which they most venerate and love. In the old Concert Rooms of Hanover Square many of the greatest works of the greatest masters—such, for instance, as the Choral Symphony—have for the first time been endowed with the breath of life, while every music lover must refer to the same classic ground his earliest acquaintance with the genius of every great musician. The title then of 'Hanover Square' is peculiarly appropriate to the new venture" and 'new' the venture emphatically is. There has, it is true, been no lack of monthly magazines, in which old music has been republished—in which a few popular pieces have been ingeniously supported by a quantity of 'padding.' But, so far as we know, there has been no periodical publication consisting exclusively of original matter. Each number is to contain two pianoforte pieces and two songs. The first number, which lies before us now, is in every respect admirable. It opens with a piece from the accomplished and ready pen of Mr. Benedict—a highly favourable example of his thoroughly characteristic manner. 'Sorrows and Joys,' as the 'musical sketch' is entitled, is a somewhat ambitious and elaborate piece in several movements, the varying character of which may be supposed to typify the tears and smiles that make up the mingled warp and woof of human life, the impressive chorale which brings the composition to a conclusion thus symbolizing the consolation found in religion. The *allegro* movement is especially elegant, but the entire piece is in the highest degree artistic and imaginative. It is followed by a new setting, by Mr. Arthur Sullivan, of Tennyson's charming cradle-song, 'What does little bairn say?' Nothing could possibly be more simple than the melody, and no melody could more exquisitely translate the gentle words into music. It is such a tune as 'knitters and spinners in the sun' might love to sing, and yet so perfectly lovely that the most exacting connoisseur cannot but admire it. We shall be much mistaken if this *berceuse* do not prove equally popular in the nursery and concert room. The remainder of this number is made up by a cleverly written *caprice*, by Mr. Sidney Smith, entitled 'Bright Hours,' a piece that will be acceptable to many drawing-room performers, and a ballad, 'Bessie Bell,' from the inexhaustible portfolio of Mr. Henry Smart. The second number, to be published on the 1st of December, will contain pianoforte pieces by Messrs. Silas and Kuhe, and songs by Mr. Balfé and Miss Gabriel. The magazine is excellently printed on good paper, of octavo size, and, being sold for one shilling, is a marvel of cheapness. If published in the ordinary manner, the four pieces would certainly be priced at twelve shillings, whereas they are here offered for as many pence. We shall expect to see the *Hanover Square* side by side with the *Cornhill* and *Tinsley's* on every railway book-stall in the kingdom. Thence it must soon find its way to every drawing-room."

LONDON:
ASHDOWN & PARRY, Hanover Sq.
And may to be had of every Musicseller and Bookseller
in Great Britain and Ireland.